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SALE NUMBER 3878

FREE PUBLIC EXHIBITION

From Thursday, January 1, Until Time of Sale
Weekdays 9 to 6 · Sunday and New Year's Day 2 to 5

UNRESTRICTED PUBLIC SALE

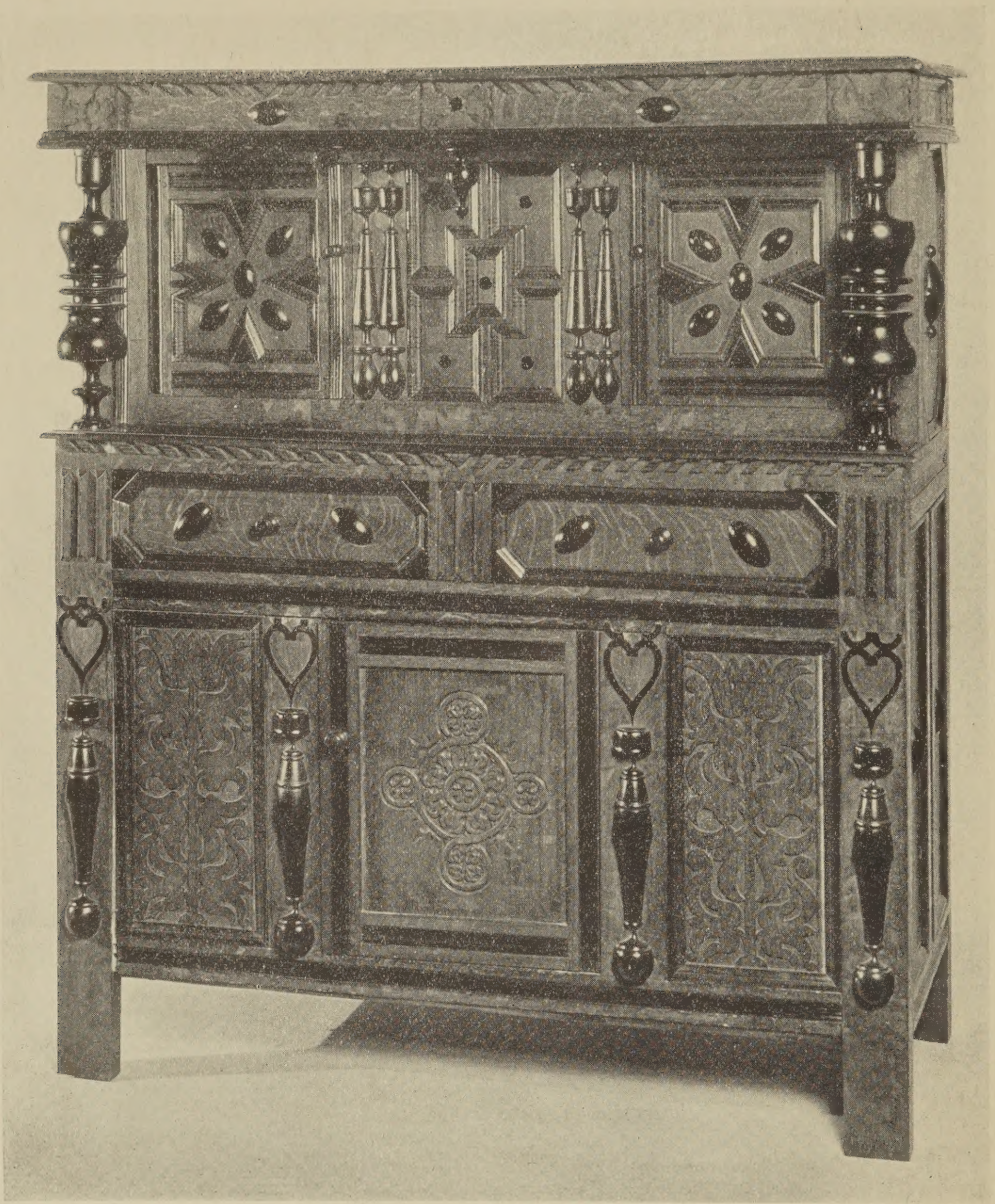
January 8, 9 and 10
Each Day at 2:15 p. m.

EXHIBITION AND SALE AT THE

American Art Association
Anderson Galleries, Inc.

30 East 57th Street
New York City

SALES CONDUCTED BY
O. Bernet, H. H. Parke, A. N. Bade
and H. E. Russell, Jr.
1931



Carved and Paneled Oak
'Tulip and Sunflower' Press Cupboard

[Number 398]

APR 22 1932 Subs. MG 6/29/32

FURNITURE AND SILVER

By American Master Craftsmen of Colonial and Early Federal Times

RARE EARLY GLASS AND PEWTER
ORIENTAL LOWESTOFT AND ENGLISH FAIENCE
TOGETHER WITH RARE LITHOGRAPHS
BY CURRIER & IVES

Sold By Order of
FRANCIS P. GARVAN

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
NEW YORK
1931

PREFATORY NOTE

IT is with pleasure that I offer these pieces of silver, furniture, prints, and so forth, to the Museums and other collectors of Americana. They have been found unnecessary to the comprehensiveness of the Mabel Brady Garvan Collections at Yale. They are in no sense inferior pieces or duplications, but are other examples of types fully covered by the same or contemporaneous makers—parts of sets of chairs, etc.

Each and every piece offered is worthy of the standards of any Museum or collection in America.

I know of no consequential restoration in any piece, except No. 398, which has a new drawer and spliced feet, but it is of such excessive rarity that I felt I ought to offer it.

I unreservedly guarantee every piece as described.

FRANCIS P. GARVAN

CONDITIONS OF SALE

1. All bids to be PER PIECE as numbered in the catalogue, unless otherwise mentioned.

2. The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final.

3. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

4. The name of the buyer of each lot shall be given immediately after the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.

5. Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the owner nor the Company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

6. Articles not paid for in full and not called for by the purchaser by noon of the day following that of the sale may be turned over by the Company to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser, and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the bill has not been paid in full by noon of the day following that of the sale, the Company reserves the right, any other stipulation in these conditions of sale to the contrary notwithstanding, in respect to any or all lots included in the bill, at its option, either to cancel the sale thereof or to resell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency sustained in so doing.

7. The Company exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect, or imperfection, but guaranty is not made either by the owner or the Company of the correctness of the description, genuineness, authenticity or condition of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

8. Buying or bidding by the Company for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge. Any purchases so made will be

subject to the foregoing conditions of sale. Orders for execution by the Company should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the name of the object, and a bid on several objects catalogued under a single number should be stated to be so much per piece unless the description contains the notation "[Lot.]", in which case the bid should be stated to be so much FOR THE LOT. If the one transmitting the order is unknown to the Company, a deposit must be sent or reference submitted. Shipping directions should also be given.

9. The Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

These Conditions of Sale cannot be altered except by
an Officer of the Company

SALES CONDUCTED BY

O. BERNET ✓ H. H. PARKE ✓ A. N. BADE
AND H. E. RUSSELL, JR.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, Inc.
30 EAST 57TH STREET
NEW YORK CITY

Telephone Plaza 3-1270 Catalogues on Request

THE FRANCIS P. GARVAN SALE

EARLY AMERICAN SILVER

THE silver is given first place because the offering at public sale of so many fine and rare pieces is unprecedented. Many of the most prominent silversmiths working in New York and Boston during the seventeenth and eighteenth centuries are represented. Regarding this splendid group of tankards, porringers, mugs, teapots, coffee pots, and other pieces, one finds it difficult not to accept as purely legendary the historical facts taught us about the simple state in which the inhabitants of these early Colonial townships lived. When Cavalier England was giving place to a burgherlike mode of life under William III and Anne of Brunswick and the Grand Monarch was parading his cavalcades to be painted by the great Van der Muelen, conditions of life in New Amsterdam were such as to permit the citizens the luxury of silver articles such as the two fine flat-top tankards [Nos. 341 and 342] made by Hendrik Boelen and Peter Van Dyck, and in Boston, the porringer and caudle cup [Nos. 339 and 340] by John Coney and Jeremiah Dummer. The porringer by Paul Revere [No. 338] is distinguished by its large size and very fine handle. Its importance is self-evident and needs no reiteration here. A tablespoon [No. 306] is also by this renowned silversmith.

Rarest among the teapots are the two pear-shaped specimens [Nos. 334 and 335] made by Adrian Bancker and Thauvet Besley, who worked in New York during the later years of Queen Anne's reign. Five dome-top tankards are the work of the following prominent early Colonial silversmiths: Edward Winslow, Jacob Hurd, John and Benjamin Burt, all of Boston, and Samuel Vernon, of Newport, Rhode Island. The ten porringers were made by the above silversmiths and others, such as John Dixwell [No. 325] who worked in Boston, 1680-1725. The balance of the silver consists of teapots, sugar urns, cream pitchers, spoons, five mugs of the scrolled handle type, and another mug with straight sides and plain handle by Edward Winslow. A brazier [No. 330] by Jacob Hurd of Boston, 1702-1728, exhibits exceptionally fine workmanship.

Much of the historical and genealogical data respecting these silversmiths is found in Bigelow's excellent work on the subject, *Historic Silver of the Colonies and Its Makers,* and the dates quoted are as recorded in Hollis French, *A List of Early American Silversmiths.*

EARLY AMERICAN FURNITURE

The furniture section of the collection includes many pieces that are really fine and important, and before particular mention is made of any item, we should like to point out that none of the pieces can be relegated to an inferior class. All are fine examples of their type and are in remarkably good condition.

Selecting a few outstanding items in order of their importance, we should like to draw attention to the two Philadelphia shell-carved scroll-top highboys and the lowboy [Nos. 395, 396, and 397] in mahogany and walnut that are attributed to William Savery and to that less well known, but equally skillful cabinetmaker, Jonathan Gostelowe. The walnut highboy was exhibited at the Girl Scouts Loan Exhibition held at these Galleries in 1929 and is complemented by the lowboy, which is illustrated in Wallace Nutting's *Furniture Treasury.* A carved and paneled oak 'tulip and sunflower' press cupboard [No. 398] is one of the fifty odd extant examples of this type which has come to be known as the Connecticut 'sunflower' cupboard. As this is the first instance of a Connecticut press cupboard being offered at auction sale in New York, its value in the open market is difficult to gauge. The block-front chest on chest [No. 401] has descended in the John Quincy Adams family of Quincy, Mass. It is of the type popularly ascribed to the workshop of John Goddard and exhibits a quality of cabinetwork that merits this attribution. In the same category are the two block-front chests of drawers [Nos. 367 and 368], one of which was formerly in the F. W. Ayer collection.

Thanks to Mr. Fiske Kimball, curator of the Pennsylvania Museum, a definite knowledge now exists regarding the work of Samuel McIntire who, while best known as the leading architect of Salem, Mass., is also found to have been a cabinetmaker whose work is recognized by unmistakable characteristics. The carved and upholstered sofa [No. 386] has descended in the Crowninshield family of Salem and, according to family tradition, formed part of the furnishings designed by McIntire for the house which he built for Clifford Crowninshield in 1805. Two similar sofas that vary in the carved ornament are in the Metropolitan Museum of Art and in the Pennsylvania Museum. In the group of fine Philadelphia and New England chairs in the Chippendale, Queen Anne, and Hepplewhite styles, attention is drawn to Nos. 373 and 374, two examples by William Savery with superbly carved backs and claw-and-ball feet. Another beautiful chair by James Gillingham [No. 376], with openwork splat in the Gothic taste, was formerly in the Alexander Hudnut collection and is one of three in the present owner's possession.

To Duncan Phyfe has been attributed a small mahogany writing and dressing table [No. 362], a drop-leaf pedestal table [No. 381], and several other pieces that exhibit the fine quality of workmanship which distinguishes the furniture of this leading New York cabinetmaker.

CURRIER & IVES PRINTS

Included with this collection is a group of Currier & Ives lithographs, selected from Mr. Garvan's large collection. This group, while small in extent, would be difficult to match in quality in any collection. They comprise the best examples from the five principal subject divisions of the work of these famous American lithographers, namely: Sporting and Hunting, Western and Pioneer Life, Rural and Farm Scenes, American Views, and Marine Subjects. These selections are all superb examples of the rarest and most desirable prints.

EARLY AMERICAN GLASS

As is well known, the glass that today is the most prized is that which was produced at the Stiegel glass factory, Manheim, Pa., in the eighteenth century. The quality of some of these products is amazing, especially when one takes into account the fact that they represent the earliest attempts at glassmaking in this country. This quality was maintained generally throughout the Jerseys in later years, and some of the most beautifully colored and technically perfect specimens emanated from the Ohio and New England glassmaking districts.

The glass in this collection includes a Stiegel amethyst flint glass 'diamond daisy' toilet bottle [No. 197] that ranks among the finest that have come to light. An enameled flint glass rummer [No. 200], attributed to Sebastian Witmer, one of the four enamelers employed by Stiegel, is dated 1770 and is one of a group of six of these important rummers collected by the late William Montague of Morristown, Pa. Two diamond faceted sugar bowls with covers, in cobalt and sapphire blue glass [Nos. 203 and 204], are exceedingly fine. Both are attributed to Stiegel, and the first is from the collection of the late William Montague.

We are indebted to Mrs. Rhea Mansfield Knittle, author of *Early American Glass,* for her cooperation in the preparation of the glass section of the catalogue.

ORIENTAL LOWESTOFT PORCELAIN

Perhaps the most interesting of the small objects which complement a collection of Colonial furniture and decorations is the ware termed Oriental Lowestoft. This is because of the controversy that has arisen in the past concerning its origin, and although today there exists a definite knowledge as to its place of manufacture, the misnomer, 'Oriental Lowestoft', is a hard dying one and adds to the charm which distinguishes this porcelain from any other. A number of the pieces in this collection are decorated with family coats of arms and crests, which enhances their value. A cup and saucer [No. 165] bear the New York State coat of arms; a 'Mt. Vernon' cup and saucer [No. 164] are decorated in sepia with what is said to be a representation of the Washington residence.

EARLY AMERICAN PEWTER

The pewter comprises a number of porringers, coffee pots, plates, and wick lamps made by the Boardmans of New York, and Gershom Jones, Edward Danforth, and Samuel Hamlin of Providence, R. I. The porringer by William Billings is considered extremely rare. Most of this pewter bears indubitable touchmarks and, although comparatively small in numbers, it is highly representative of this class of domestic ware.

STAFFORDSHIRE, LEEDS, AND LIVERPOOL DECORATED AND LUSTRED CHINAWARE

English faience of the eighteenth and early nineteenth centuries is more native to the country of its origin than is the porcelain that emanated from the same centres of manufacture. The latter represented, in the main, an attempt to emulate the fine wares produced at Dresden, Paris, and Vienna. Therein lies the charm and appeal of these quaintly decorated and lustred homely pitchers, mugs, plates, and like objects that soon found their way to America.

The most prized of the lustred pieces are those in silver and pink lustre decorated with birds and foliage in the resist technique. Second are the shaped pitchers and mugs modeled and painted with representations of national heroes and various sporting subjects that recall an age of jovial and somewhat bucolic living. There are approximately thirty-three of these items listed in the catalogue.

The present sale comprises selections from Mr. Garvan's collections of Americana, and its advent will, we believe, create another landmark in the growth of appreciation shown by the collecting public, as was evidenced at the two great sales of Colonial objects held recently at the American Art Association-Anderson Galleries, Inc.

Charles Packer

ORDER OF SALE

FIRST SESSION

Thursday Afternoon, January Eighth

Staffordshire, Leeds, Sunderland, and Liverpool Decorated and Lustred Chinaware	1-33
Early American Pewter	34-45
Oriental Lowestoft Porcelain	46-63
Currier & Ives Lithographs	64-88
Early American Furniture	89-155

SECOND SESSION

Friday Afternoon, January Ninth

Oriental Lowestoft including Fine Armorial Pieces	156-170
Important Early American Glass	171-205
Currier & Ives Lithographs	206-230
Early American Furniture and Decorations	231-300

THIRD SESSION

Saturday Afternoon, January Tenth

Important Early American Silver	301-351
Important Early American Furniture	352-402

FIRST SESSION

Thursday, January 8, 1931, at 2:15 p. m.

Catalogue Numbers 1 to 155 Inclusive

STAFFORDSHIRE, LEEDS, SUNDERLAND, AND LIVERPOOL DECORATED AND LUSTRED CHINAWARE

1. **Silver Resist Lustre Mug** *English, circa 1800*
Cylindrical, simulating basket-work, encircled by a band of foliage
10- decoration and silver lustre. Handle repaired. *Height, 3½ inches*

2. **Two Lustred and Polychromed Harvester's Pitchers**
English, circa 1800
50- Painted with agricultural implements and wheat sheaves, one silver-lustred. *Height, 5½ inches*

3. **Large Decorated Ale Jug** *English, circa 1810*
Cylindrical with loop handle. Decorated in hand-colored transfer with
25- *The Real Cabinet of Friendship* and *Everyone Helps his Neighbor.* Repaired. *Height, 8½ inches*

4. **Two Lustred and Decorated Cylindrical Mugs**
English, 1800-10
70- One decorated in brilliant gold-tinged and splashed pink lustre; the other with the *Farmers' Arms* in transfer. [Lot.]
Heights, 6 and 6¼ inches

5. **Splashed Pink Lustre Vase and Two Small Pitchers**
English, circa 1800
15- Columnar vase with brilliant gold-tinged pink lustre, marked *Wedgewood.* Two small pitchers of different shapes. [Lot.]
Heights, 3 and 5 inches

6. **Two Splashed Pink Lustre Mugs** *English, circa 1800*
Cylindrical with loop handle and gold-tinged splashed pink lustre.
10- *Heights, 4 and 4¼ inches*

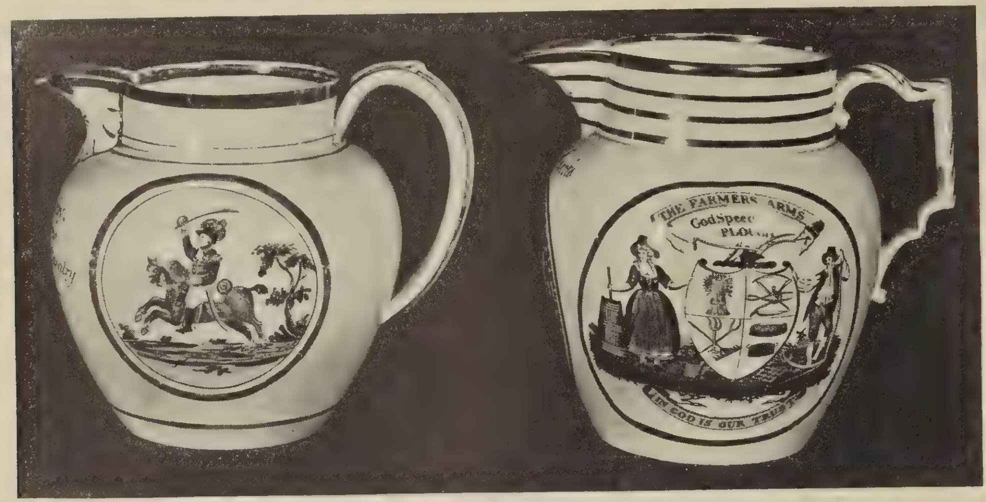
7. Three Decorated Copper Lustre Cups and Saucers
English, circa 1825

Decorated with bands of resist foliage ornament on a blue ground. Unusually fine for this type of lustre.

8. Three Decorated Small Pitchers *English, circa* 1810

17.50 Decorated with classical motives in raised white slip on coral red, slate blue, and olive green ground, simulating Jasper ware.

Heights, 3 *and* 4 *inches*



[Number 10] [Number 9]

9. Silver-Lustred Farmers Arms' Pitcher *English, circa* 1815

Decorated with the 'Farmers' Arms' composed of figures of rustics supporting a shield of agricultural trophies, and the legend *The Farmers' Arms, God Speed the Plough.* Also hand-colored landscape vignette, and verse *Let the Wealthy and Great, Roll in Splendor and State. . . .*

Height, 8 *inches*

[See illustration]

10. Large Copper-lustered Pitcher *English, dated* 1815

Decorated in lustre and polychromy with a mounted cavalryman and a rustic cottage, and inscribed with the legend *Joseph Kirby, Success to the Yoemanry Cavalry,* 1815. Spout chipped.

Height, 7½ *inches*

Collection of Robert Gilchrist, American Art Association, 1920

[See illustration]

11. Two Pink and Gold Lustre Pitchers *English,* 1810-20
One of beehive shape, in pink lustre and ivory glaze. The other with white slip decoration on gold lustre ground; spout chipped. [Lot.]
Height, 4¼ and 5¾ inches

70-

12. Admiral Nelson Mug *English, circa* 1805
Queen's ware cylindrical mug decorated in black transfer with a bust portrait of the English naval hero and with the legend, *England Expects Every Man to Do His Duty,* and geneological data. Rare.
Height, 4¾ inches

40-

13. Silver Lustre Tea Service *English, circa* 1820
Comprising oblong teapot with gadroon borders, covered sugar bowl and creamer. Assembled lot.

45-

14. Silver Resist Lustre Pitcher *English, circa* 1800
Spherical body, shaped handle, flaring spout. Decoration of conventional leafage. Rim chipped. *Height, 4¾ inches*
Collection of Robert Gilchrist, American Art Association, 1920

35-

15. Small Group of Leeds Painted Ware *English,* 1790-1810
Queen'sware tea caddy with metal cover, two fluted tea cups with saucers, and tall yellow mug, painted with flowers. [Lot.]

45-

16. Pair Splashed Pink Lustre Five-stemmed Flower Holders
English, circa 1800
Whieldon style, each with five radiating flower-shaped necks, on oblong base; glazed white and green and enriched with brilliant splashed gold and pink lustre. Rare. *Height, 9 inches*

500-

[See illustration facing page 4]

17. YELLOW AND SILVER RESIST LUSTRE OVAL DISH
English, circa 1800

150- Wedgwood type, boat-shaped, finely painted and lustred with strawberry and leaf vines on a lemon yellow ground. Base chipped.
Length, 11¼ *inches*

[See illustration]

18. FOUR PINK LUSTRE CUP-PLATES, AND CANDLE HOLDER
English, circa 1800

55- Cup-plates decorated with strawberry leaves, the centre painted with single flowers in red. Small chamber candlestick in similar lustre, repaired. [Lot.]
Diameter of cup-plates, 3¾ *inches*
Height of candlestick, 4½ *inches*

19. SILVER RESIST LUSTRE PITCHER *English, circa* 1800

Ovoid with short neck and loop handle. Decoration of conventional foliage. Uncommon type. *Height,* 4½ *inches*

50- Collection of Robert Gilchrist, American Art Association, 1920

20. TWO POLYCHROMED PITCHERS *English,* 1810-20

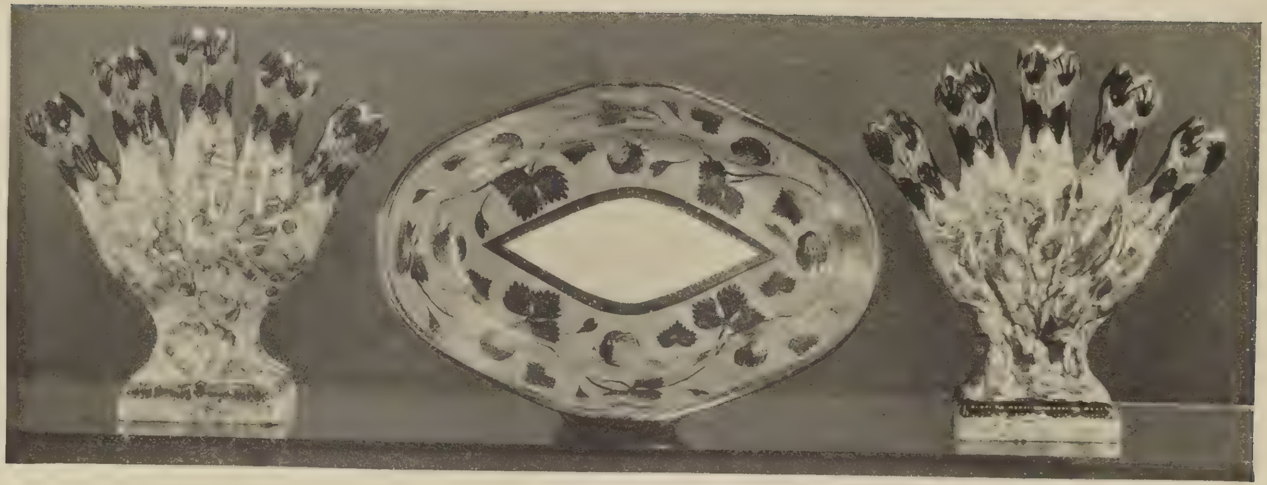
60- One modeled in relief with figures of sportsmen, hounds, grapevine, and shells. The other with martial subjects and bands of leafage in Castleford style. Hand-colored.

21. LARGE COPPER LUSTRE AND BLUE PITCHER
English, XIX Century

25- Decorated with classical motives in ivory slip on a slate blue ground, simulating Jasperware. Base, handle, and rim copper-lustred.
Height, 7 *inches*

22. TWO POLYCHROMED SHAPED PITCHERS *English, circa* 1815

7. One modeled with a satyr mask, the other with busts of General Hill and the Duke of Wellington; silver-lustred rims.
Heights, 5 *and* 5½ *inches*



[Number 16] [Number 17] [Number 16]

23. Silver Resist Lustre Pitcher *English, circa* 1800
Spherical body with short neck and loop handle. Decoration of pheasants and foliage. *Height,* 5½ *inches*

80-

[See illustration]

24. Silver Resist Lustre Pitcher *English, circa* 1800
Of similar shape to the preceding, with decoration of flowers and strawberry leaves. Fine condition. *Height,* 4½ *inches*

60-

[See illustration]

25. Silver Resist Lustre Pitcher *English, circa* 1800
Spherical, with short neck and open handle; decoration of pheasants and foliage. Old chip on base. *Height,* 5¼ *inches*

60-

Collection of Robert Gilchrist, American Art Association, 1920

[See illustration]

26. Two Polychromed Pitchers *English, circa* 1810
One modeled with bust portraits of Admiral Nelson and Captain Berry, the other with groups of children in heart-shaped panels. One imperfect.
Heights, 6¼ *and* 7 *inches*

10-

27. Buff and Gold-lustred Pitcher *English, circa* 1810
Buff-glazed ovoid pitcher with gold-lustred neck and handle.
Height, 5½ *inches*

15-

Collection of Robert Gilchrist, American Art Association, 1920

28. Silver Lustre Coffee Pot *English, circa* 1825
Urn-shaped with domed cover, the spout ground down.
Height, 10 *inches*

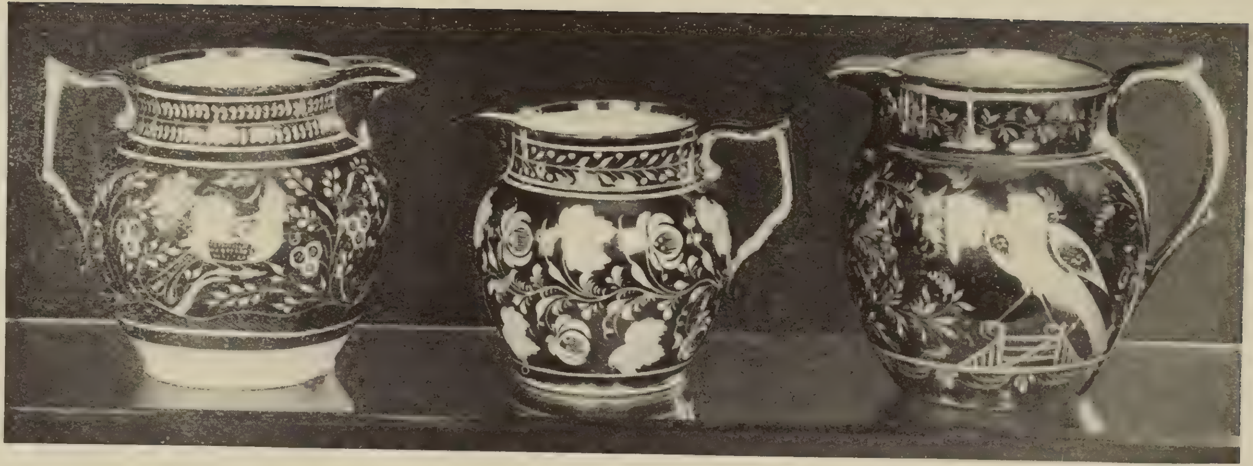
10-

Collection of Robert Gilchrist, American Art Association, 1920

29. Six Splashed Pink Lustre Small Plates *English, circa* 1800
Wedgewood type, invested with brilliant gold-tinged and mottled lustre.
Diameter, 6¾ *inches*

7.-

Collection of Robert Gilchrist, American Art Association, 1920



[NUMBER 25] [NUMBER 24] [NUMBER 23]

30. Pair Decorated Copper Lustre Small Jardinieres and Stands
English, circa 1820
Mortar-shaped with lion-mask and ring handles. Sides reserved with
525- broad bands painted with roses and other flowers in colors on a white ground. Choice pair. *Height,* 4 *inches; diameter,* 5 *inches*

31. Decorated Pink Lustre Marine Bowl *English, circa* 1810
Splashed gold-tinged pink lustre, reserved and decorated in hand-colored transfer with naval frigate and mariner's verse. Old chip on
110- base. Sunderland type. *Diameter,* 8½ *inches*

32. Painted and Gold-lustred Tea Service *English, XIX Century*
Comprising oblong teapot, coffee pot, covered sugar bowl, creamer, tea bowl, sauce dish, and four handleless cups with saucers. Painted in
150- green and *rouge de fer* with flowers and leaf vines enriched with gold lustre. [Lot.]

33. Collection of Thirty-nine Assorted Copper Lustre Pitchers, Goblets, Cups and Saucers, Mugs, Pepper Shakers, Salt Cellars, and a Teapot *English, XIX Century*
1150- Some decorated in pink lustre and painted. [To be sold as a lot by the owner's request.]

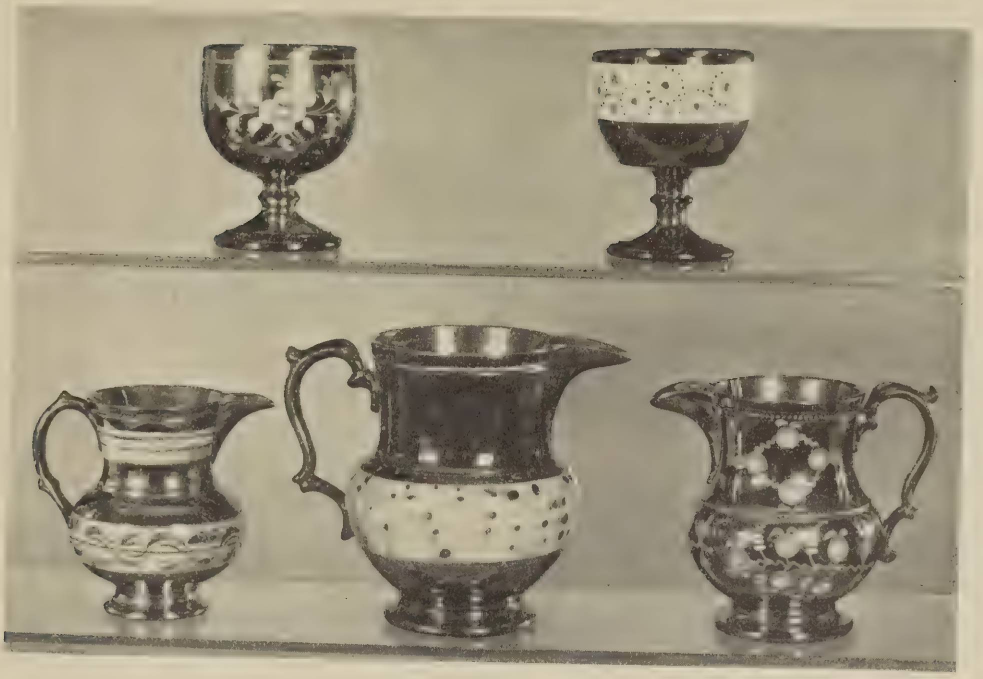
[See illustration]

EARLY AMERICAN PEWTER

34. Pewter Coffee Pot *L. L. Williams, Philadelphia, circa* 1830
Baluster-shaped, with 'swan neck' spout, domed cover, and japanned
30- handle. Maker's mark under foot. *Height,* 12½ *inches*

35. Pewter Teapot and Coffee Pot
L. L. Williams, Philadelphia, circa 1830
Baluster-shaped with japanned handles, on flaring socle. Maker's
[illegible] mark under foot. *Heights,* 8½ *and* 10½ *inches*

36. Pewter Porringer *William Billings, American, circa* 1800
With pierced cartouche-shaped handle. Marked W B, an anchor be-
65- tween, in a circle. Very rare. *Diameters,* 4 *and* 5 *inches*



[NUMBER 33]

36a. PEWTER PORRINGER

Samuel Hamlin, (?), Providence, R. I., circa 1790

40- Cartouche-shaped handle of small size with maker's touch mark, an eagle and shield, the letter S on the left, the right initial worn off. Very rare. *Diameter, 4 inches*

37. PAIR PEWTER WICK LAMPS *E. Porter, Westbrook, circa* 1820

Urn-formed reservoir on baluster socle. Marked under foot, *E. Porter, Westbrook, No.* 2. *Height, 7 inches*

100- [See illustration]

38. PEWTER PORRINGER *American, circa* 1780

Pierced handle formed a coronet and leaf cartouche. Stamped with maker's touch mark T D & S B. *Diameter, 5 inches*

35- [See illustration]

39. PEWTER PORRINGER *Samuel Hamlin, Providence, R. I., circa* 1790

The openwork cartouche handle with maker's touch mark, an eagle supporting a shield enclosing anchor, HAMLIN above.

Diameter, 5¼ inches

50- [See illustration]

40. PEWTER CIRCULAR DISH

Edward Danforth, Providence, R. I., circa 1800

35- Shallow trencher with flanged border. Maker's mark, EDWARD DANFORTH and rampant lion. *Diameter, 13½ inches*

41. LARGE PEWTER CIRCULAR DISH

Gershom Jones, Providence, R. I., circa 1780

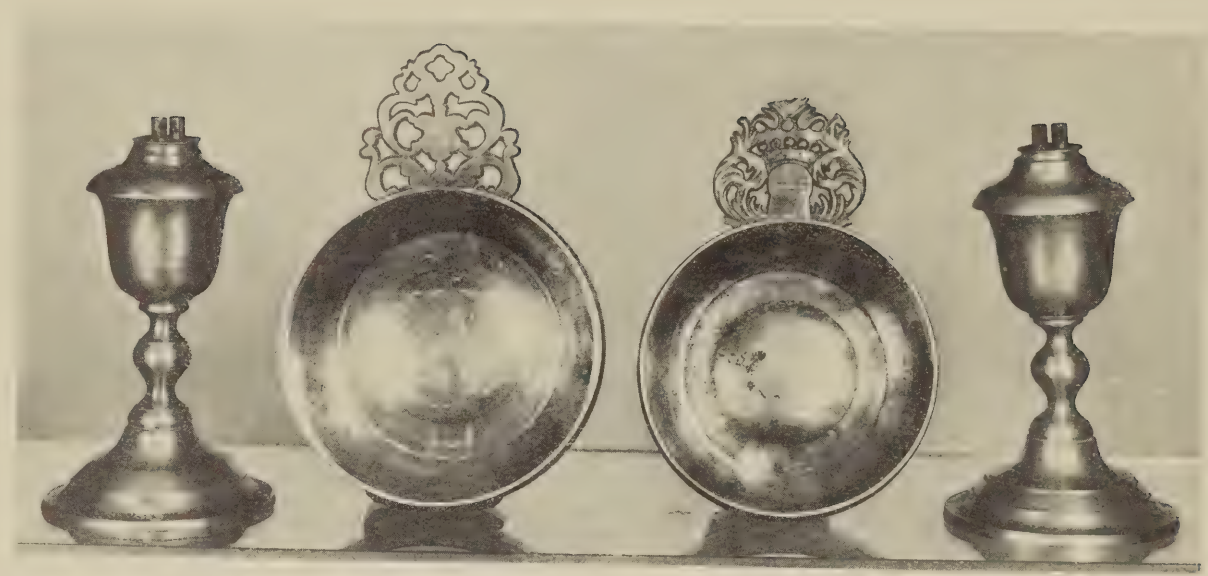
45- Plain centre, flaring rim with flanged border. Maker's mark stamped in two places, GERSHOM JONES and rampant lion. Rare.

Diameter, 14¾ inches

42. SIX PEWTER PLATES *American,* 1800-10

60- In three sizes, and of good quality pewter. Four marked *B Barnes, Philadelphia,* and eagle. The remaining two also marked. Rare. [Lot.]

Diameters, 7¾ and 8½ inches



[37] [39] [38] [37]

43. Pewter Covered Pitcher

Thomas D. Boardman, New York, circa 1825

Bulbous with domed lid, flaring spout, and loop handle. Touch mark, 100- lion and BOARDMAN. *Height,* 11½ *inches*

[See illustration]

44. Large Pewter Pitcher

Thomas D. Boardman, New York, circa 1825

Of similar shape to the preceding, but without cover.

115- *Height,* 9 *inches*

[See illustration]

45. Tall Pewter Flagon *Reed and Barton, Philadelphia, circa* 1800

Tapered cylindrical body, molded flaring base, loop handle, and curved 60- spout. Marked under foot, REED & BARTON. *Height,* 12½ *inches*

[See illustration]

ORIENTAL LOWESTOFT PORCELAIN

46. Oriental Lowestoft Porcelain Tea Caddy and Creamer

Circa 1800

Oblong tea caddy with cover and helmet-shaped creamer, painted with small groups of flowers and diapered borders. [Lot.] *Height,* 5 *inches* 60-

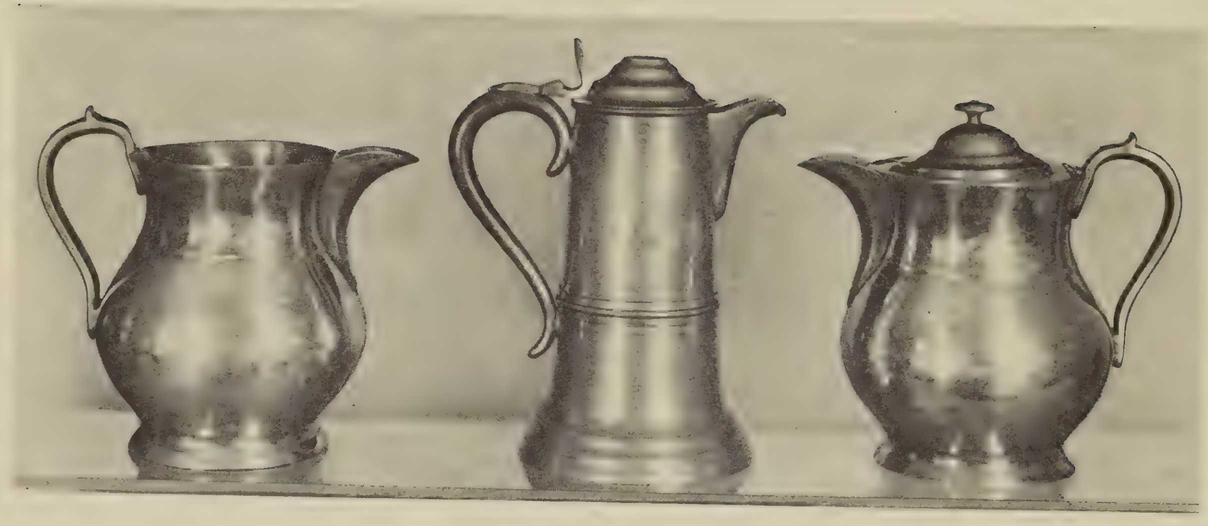
47. Oriental Lowestoft Armorial Porcelain Cup and Saucer

Circa 1830

Semi-eggshell porcelain. Painted with the arms and crest of Munroe and motto, *Dread God.* 35-

48. Oriental Lowestoft Porcelain Armorial Plate *Circa* 1800

The centre finely painted with a trophy of flags enclosing a ducal crest, 60- the border with Chinese landscapes in shaped panel alternating with groups of prunus blossoms. In colors and gold. *Diameter,* 9 *inches*



[NUMBER 44] [NUMBER 45] [NUMBER 43]

49. Oriental Lowestoft Porcelain Armorial Plate *Circa* 1800
The centre finely painted with a crest composed of a bird and coronet in floral mantling. Shaped border diapered with flowers and trellis ornament in cobalt blue. *Diameter, 9½ inches*
35-
Collection of G. E. Lawrence, American Art Association, 1921

[See illustration]

50. Oriental Lowestoft Porcelain Armorial Plate *Circa,* 1790
The finely shaped border painted with festoons of small flowers in the *famille rose* colors, the centre with two oval medallions suspended on a ribbon tie containing ducal crest in gold on apple green and maroon ground. Rare. *Diameter, 9¼ inches*
35-

[See illustration]

51. Oriental Lowestoft Porcelain Armorial Plate *Circa* 1810
The centre painted with a coat of arms composed of two oval shields and a coronet, the shaped border with festoons of flowers and leaves in *famille rose* enamels and gold. Slightly chipped.
30-
Diameter, 9¼ inches

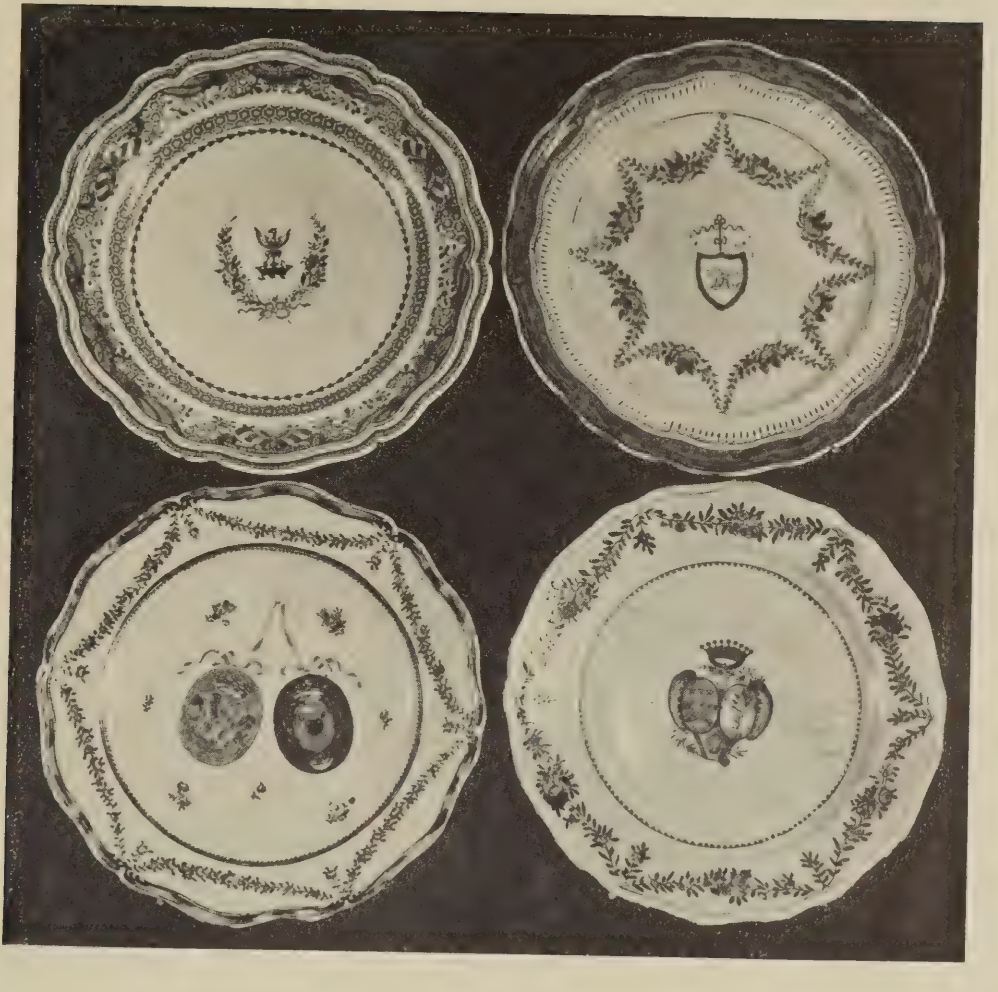
[See illustration]

52. Oriental Lowestoft Porcelain Plate, with Blue and Gold Star Border *Circa* 1800
Finely painted with festoons of flowers enclosing a monogram, the shaped border dotted with gold stars on broad blue bands. Slightly chipped. *Diameter, 9½ inches*
30-
Collection of G. E. Lawrence, American Art Association, 1921

[See illustration]

53. Small Oriental Lowestoft Porcelain Covered Pitcher *Circa* 1780
Painted in sepia with a landscape vignette, the borders dotted with gold stars on blue. Cover chipped. *Height, 6¾ inches*
10-

54. Small Oriental Lowestoft Porcelain Bowl *Circa* 1790
Delicately painted in gold with a shield cartouche containing a monogram, the borders also gilded. Fine quality. *Diameter, 5½ inches*
10-



[Number 49]
[Number 50]

[Number 52]
[Number 51]

55. FOUR ORIENTAL LOWESTOFT PORCELAIN ARMORIAL PLATES *Circa* 1830

60- The centres painted with crest and motto *Non Extinguar.* Ribbons and floral borders. *Diameter, 6¼ inches*

56. SET OF SIX ORIENTAL LOWESTOFT PORCELAIN DEEP PLATES, WITH BLUE AND GOLD STAR BORDERS *Circa* 1800

105- Shallow soup plate, the centre with monogram in oval medallion, the border enriched with gold stars, meandering lines, and bands of blue and gold. One repaired. *Diameter, 9¾ inches*

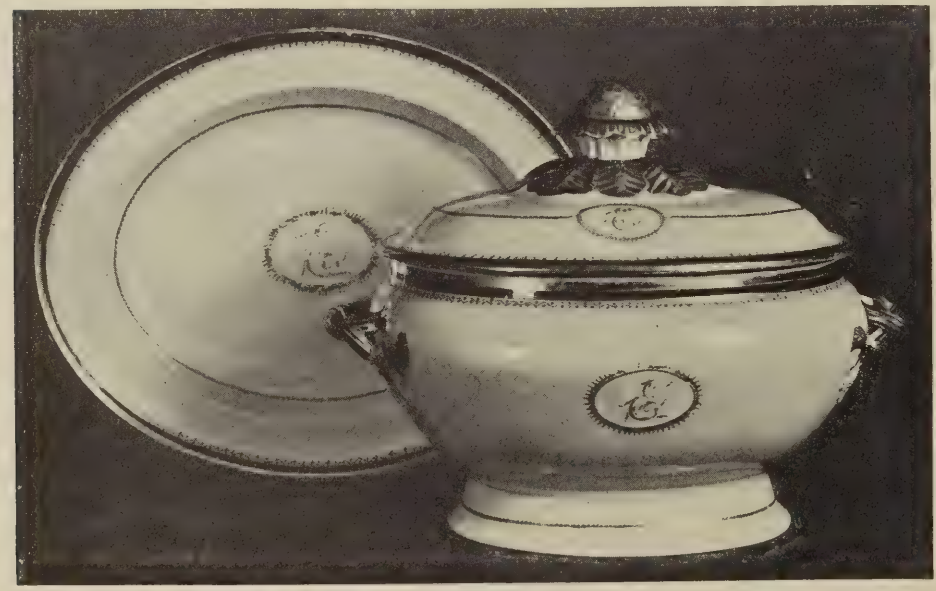
57. SET OF SIX ORIENTAL LOWESTOFT PORCELAIN PLATES, WITH BLUE AND GOLD STAR BORDERS *Circa* 1800

90- Matching the preceding. Two slightly chipped. *Diameter, 7¾ inches*

58. ORIENTAL LOWESTOFT PORCELAIN SOUP TUREEN, COVER AND STAND, WITH BLUE AND GOLD STAR BORDERS *Circa* 1800

160- Matching the preceding plates. Oval tureen with entwined branch handles, the cover with conventional fruit finial; standing in oval platter. *Length, 13½ inches*

[See illustration]



[NUMBER 58]

59. ORIENTAL LOWESTOFT PORCELAIN 'LIGHTHOUSE' COFFEE POT
Circa 1800

15- Tapered body, straight spout, domed cover, entwined branch handle, repaired. Painted with partly obliterated monogram in gold.
Height, 10 inches

60. SET OF TWELVE ORIENTAL LOWESTOFT PORCELAIN
OCTAGONAL PLATES
Circa 1820

240- With scale and diaper pattern borders in blue and gold, the centre with monogram in oval medallion flanked by leaf sprays.
Diameter, 6 inches

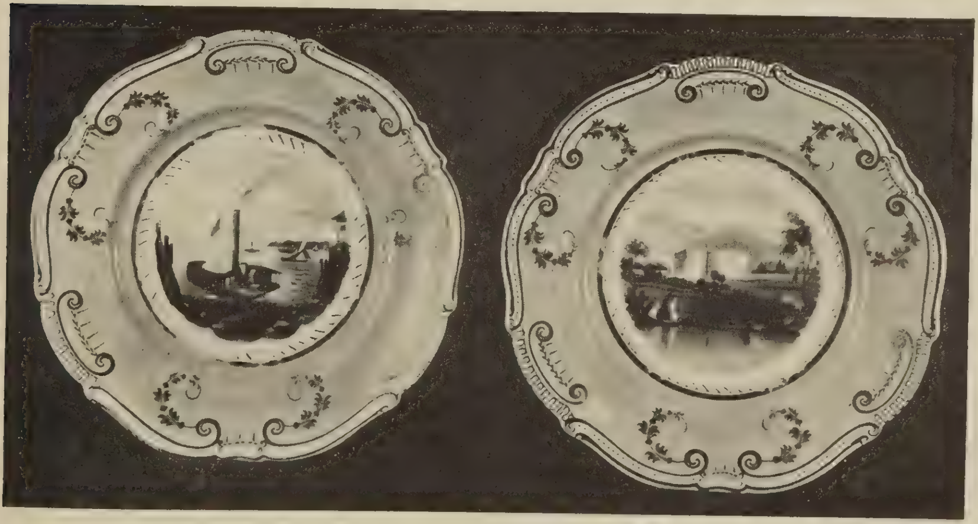
61. ORIENTAL LOWESTOFT PORCELAIN CIDER JUG WITH COVER
Circa 1810

130- Barrel-shaped, with entwined branch handle, the domed cover surmounted by a kylin finial. Finely painted with groups of small flowers and leaves in *famille rose* colors, also a crest composed of monogram, crossed palm leaves, arrow, and spread wings. *Height, 9 inches*

62. PAIR WORCESTER PORCELAIN PLATES PAINTED WITH
AMERICAN VIEWS
English, circa 1830

100- One painted with *Ferry at Brooklyn, New York*. The other with *The President's House from the River*. The paintings have the quality of miniatures and are executed in reserves on a pale green ground enriched with gilding. Back of plate captioned as above. Very rare.

[See illustration]



[NUMBER 62]

63. ORIENTAL LOWESTOFT PORCELAIN DISH WITH AMERICAN EAGLE DECORATION *Circa* 1830

Saucer-shaped dish painted at the centre with the American eagle and motto in sepia and gold, the shield enclosing a monogram. Largely decorated in brilliant green enamel with peonies, butterflies, and trellis-work in the Chinese manner. *Diameter, 9½ inches*

370.–

A GROUP OF CURRIER & IVES COLORED LITHOGRAPHS OF UNUSUAL IMPORTANCE AND OF THE FINEST QUALITY

64. THE CATTSKILL MOUNTAINS

From the Eastern Shore of the Hudson.

F. Palmer, del. Lith. of Currier & Ives. Copyright 1860. Folio. Wide margin. H.T.P. 4160.

60.–

65. VIEW ON LONG ISLAND, N. Y.

F. Palmer, del. Lith. by Currier & Ives, N. Y. Copyright 1857. Folio. Wide margin. H.T.P. 4101.

A fine Long Island view. The location is at the foot of Manhasset Hill, then known as "Spinney Hill". The old wagon path is now the North Hempstead Turnpike.

375.–

66. THE LIFE OF A FIREMAN

The Fire—"Now then with a will—Shake her boys!"

L. Maurer, del. Lith. by N. Currier. Copyright 1854. Large folio. Fair margin. H.T.P. 629.

65.–

67. THE LIFE OF A FIREMAN

The Race—"Jump her boys, jump her!"

L. Maurer, del. Lith. B. N. Currier. Copyright 1854. Stone signed L. Maurer. Large folio. Fair margin, slight repair to left. H.T.P. 628.

100.–

In the background appears the old New York City Hall and belltower.

68. CENTRAL-PARK, WINTER

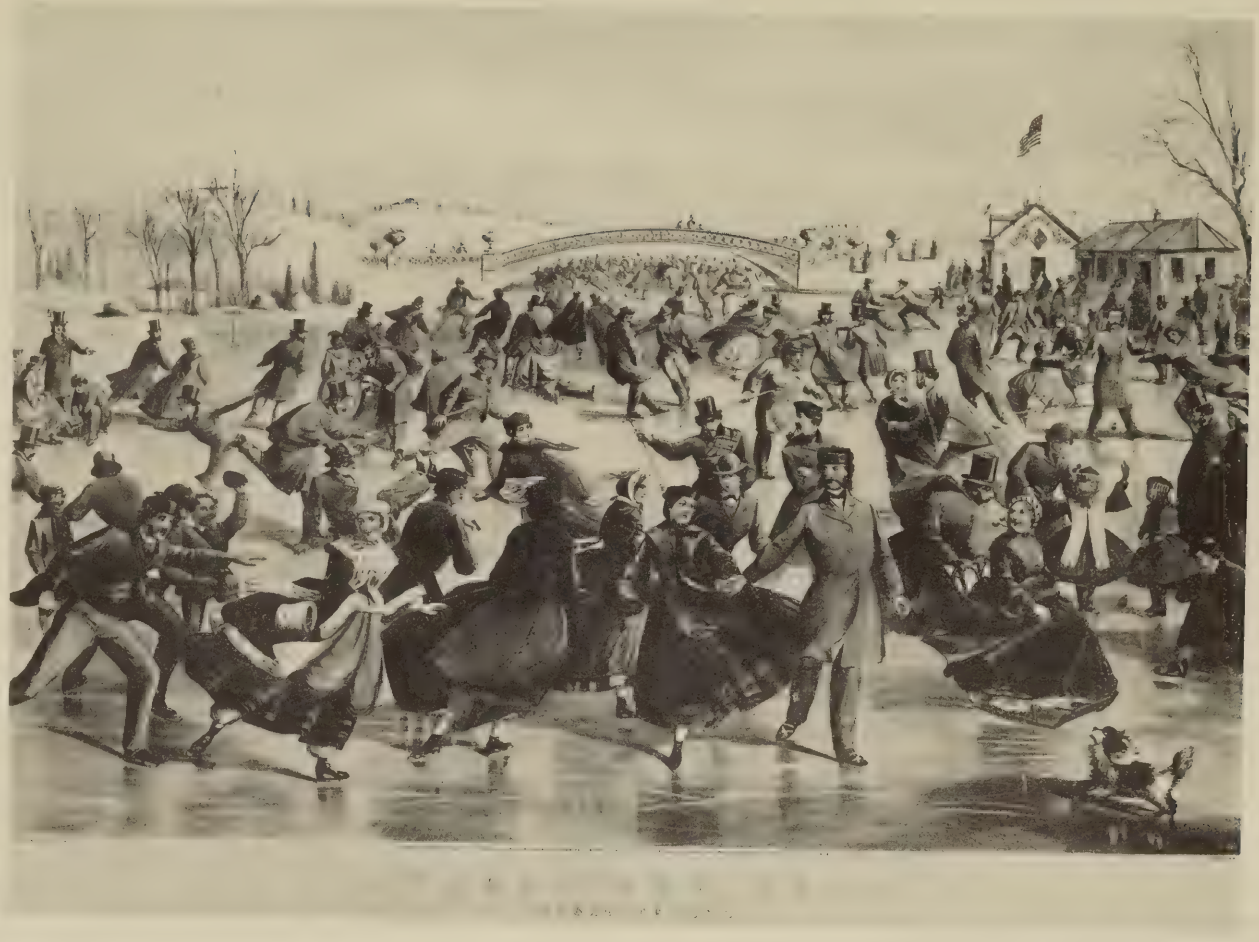
The Skating Pond.

Currier & Ives, Lith., N. Y. C. Parsons, del. Copyright 1862. Stone signed with initials L W A. Large folio. Full margins. H.T.P. 4039.

1250.–

A rare and important New York view. In our opinion, the finest copy ever offered for sale at auction.

[See illustration]



[Number 68]

69. AMERICAN FIELD SPORTS
"Flush'd".
Painted by A. F. Tait. On Stone by Ch. Parsons. Lith. by Currier
260- & Ives. Copyright 1857. Large folio. Wide margin. H.T.P. 3260.

Extremely fine. Rare in such state.

70. AMERICAN HUNTING SCENES
"An Early Start".
Painted by A. F. Tait. Lith. of Currier & Ives. Copyright 1863.
150- [Landscape by J. B. Bristol.] Large folio. Wide margin. H.T.P. 3264.

Very fine.

71. AMERICAN HUNTING SCENES
"A Good Chance".
Painted by A. F. Tait. Lith. of Currier & Ives. Copyright 1863.
160- Large folio. Wide margins. H.T.P. 3263.

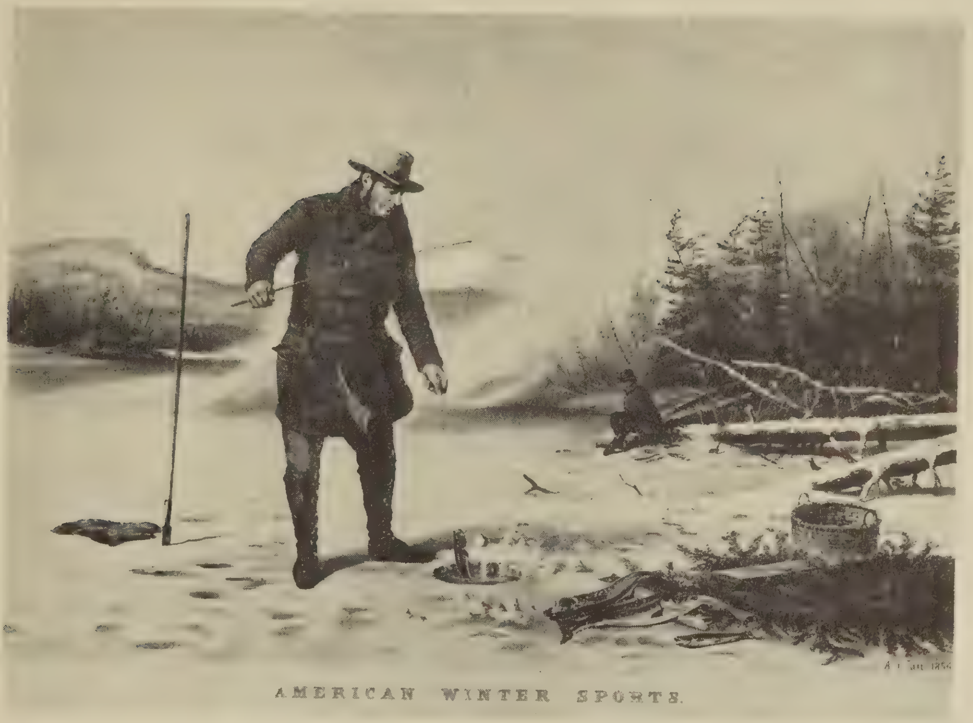
First State and an unusually fine copy.

72. CAMPING OUT
"Some of the Right Sort".
L. Maurer, del. Lith. by Currier & Ives. Copyright 1856. Large folio.
120- Wide margin. H.T.P. 3272.

Fine quality.

73. CAMPING IN THE WOODS
"A Good Time Coming".
Painted by A. F. Tait. Lith. by Currier & Ives. Copyright 1863.
115- Large folio. Good margin. H.T.P. 3270.

Fine copy.

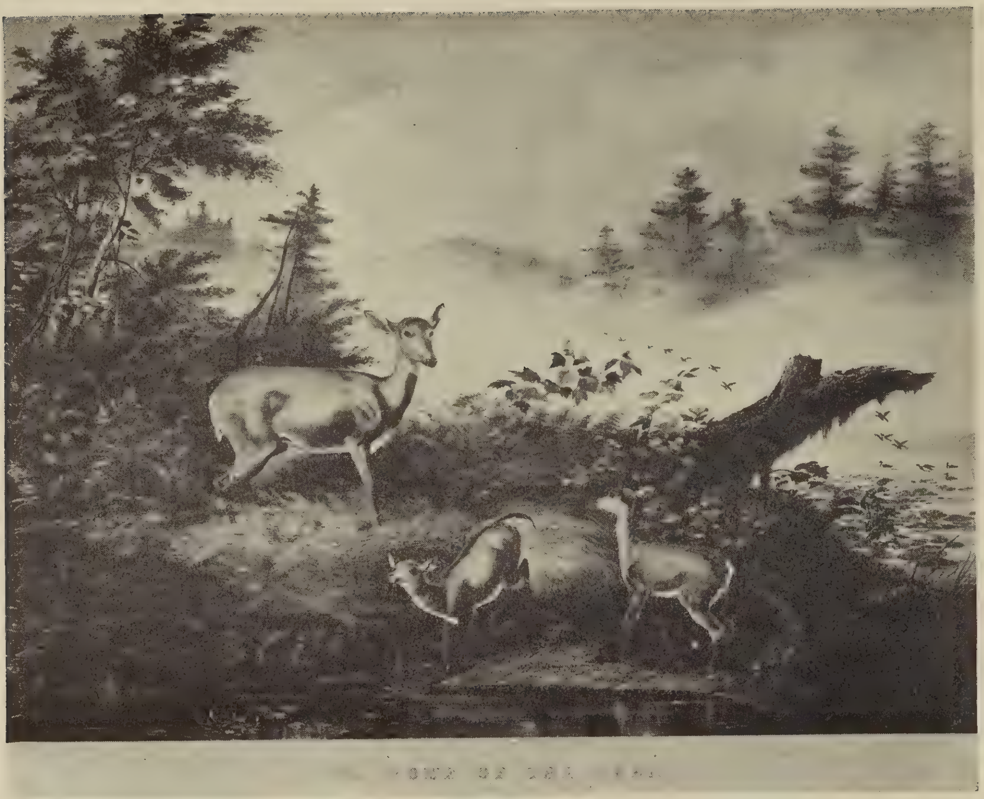

AMERICAN WINTER SPORTS.
A. F. Tait 1856

[NUMBER 74]

74. AMERICAN WINTER SPORTS
"Trout Fishing "on Chateaugay Lake" (Franklin Co., N. Y.). C. Parsons del. Lith. by N. Currier, N. Y. Copyright 1856. Stone
625- signed A. F. Tait, 1856. Large folio. Wide margin. H. T. P. 3223, Undescribed state.

Very rare. Probably the finest copy in quality to appear for public sale.

[See illustration]

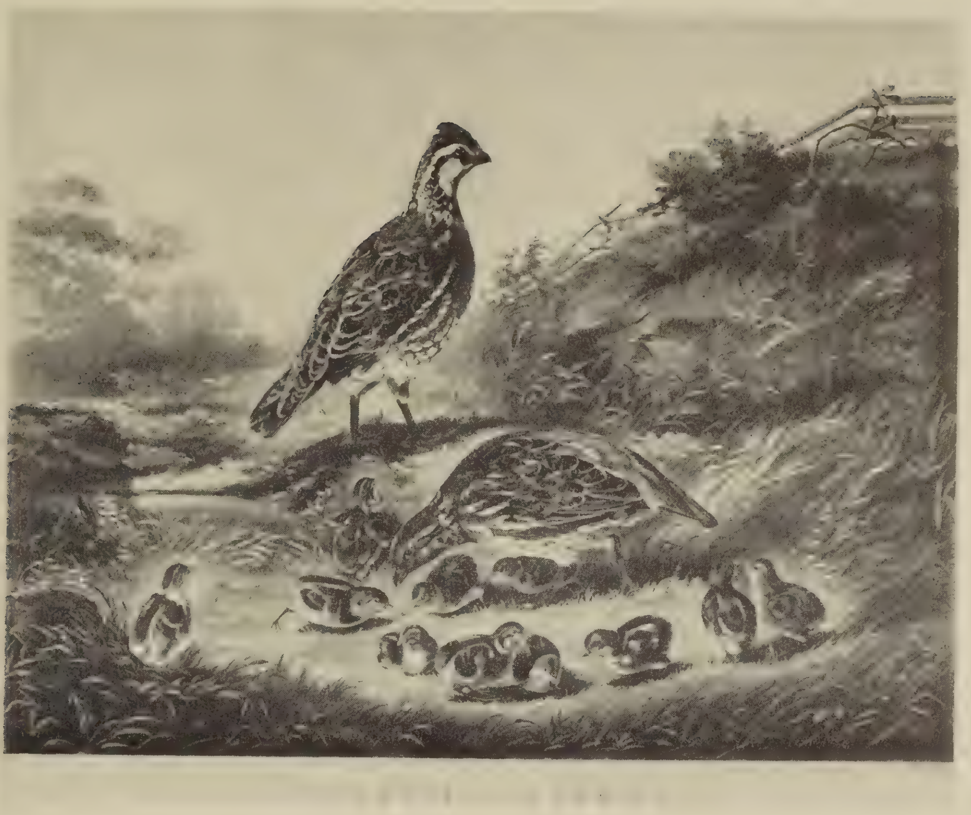


[Number 75]

75. The Home of the Deer
Morning in the Adirondacks.
Painted by A. F. Tait. On stone by C. Parsons. Lith. by Currier &
155 Ives. Stone signed A. F. Tait, 1861. Large folio. Fair margin.
H.T.P. 3165.

A superb copy.

[See illustration]

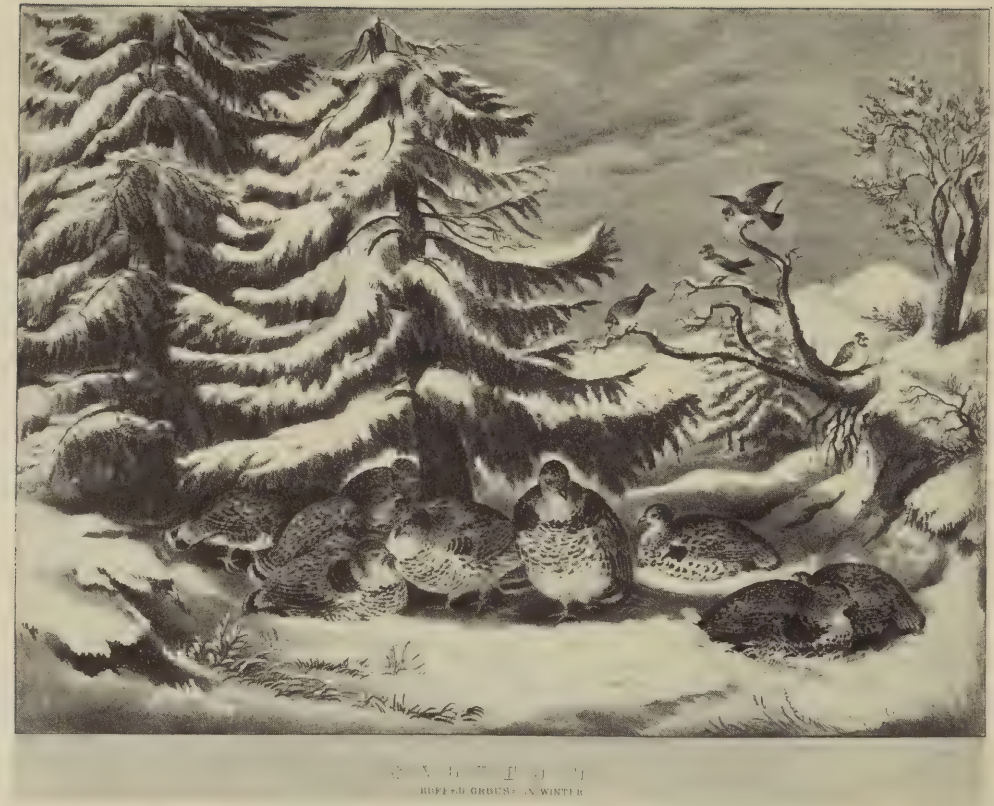


[Number 76]

76. The Cares of a Family
Painted by A. F. Tait. Lith. by N. Currier, N. Y. Copyright 1856.
Large folio. Good margin. H.T.P. 3151.

525- Fine copy of the early state with the N. Currier imprint.

[See illustration]


RUFFED GROUSE IN WINTER

[NUMBER 77]

77. SNOWED UP
Ruffed Grouse in Winter.
Published by Currier & Ives. Copyright 1867. Folio. Fine wide margin. H.T.P. 3196.

125

Extremely rare. Fine perfect copy.

[See illustration]

78. PARTRIDGE SHOOTING

F. F. Palmer, Del. Currier & Ives, Lith. N. Y. Copyright 1865. Folio. Good margin. H.T.P. 3327.

125-

Fine copy.

79. QUAIL SHOOTING

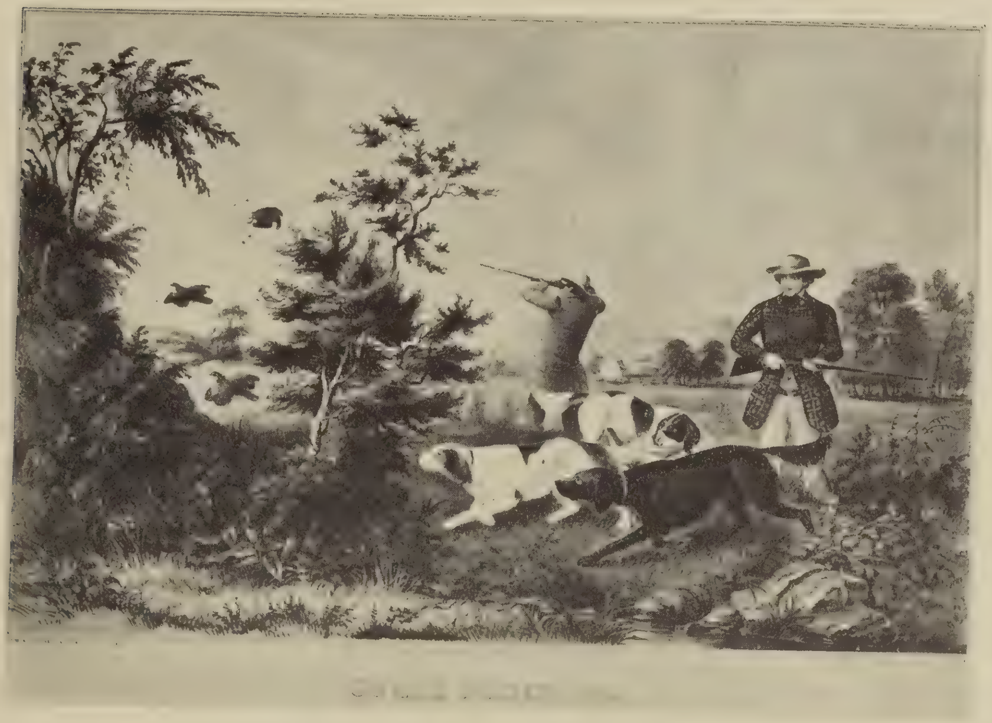
Setters the Property of S. Palmer, Esq., Brooklyn, L. I.

275-

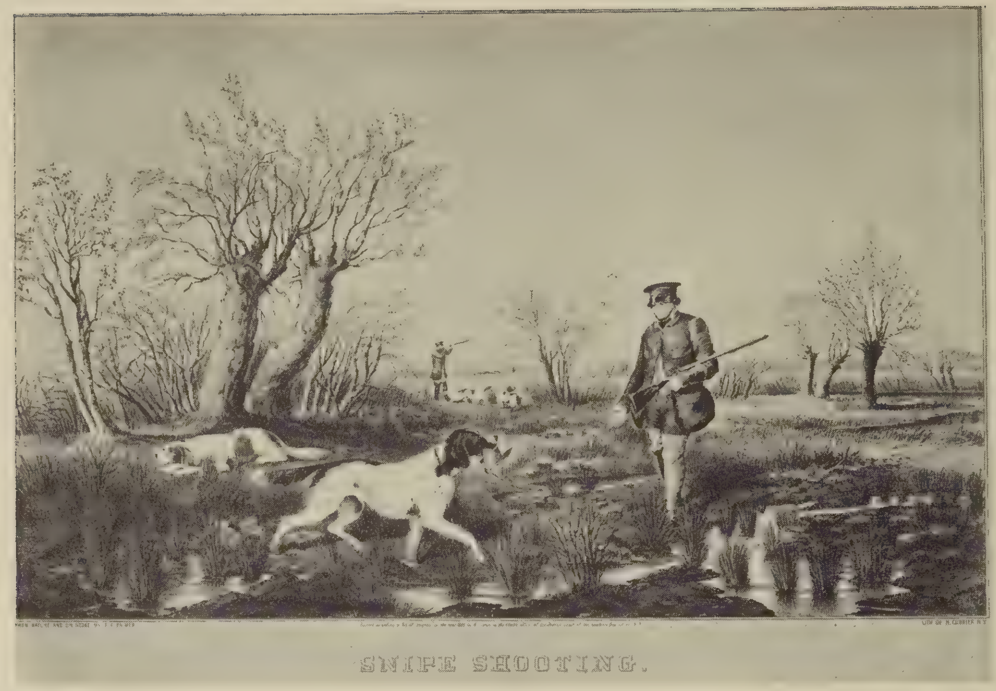
From Nature and on Stone by F. F. Palmer. Lith. and Published by N. Currier. Copyright 1852. Folio. Fair margin, small repair to lower blank corner.

Scarce. Fine clean copy.

[See illustration]



[NUMBER 79]

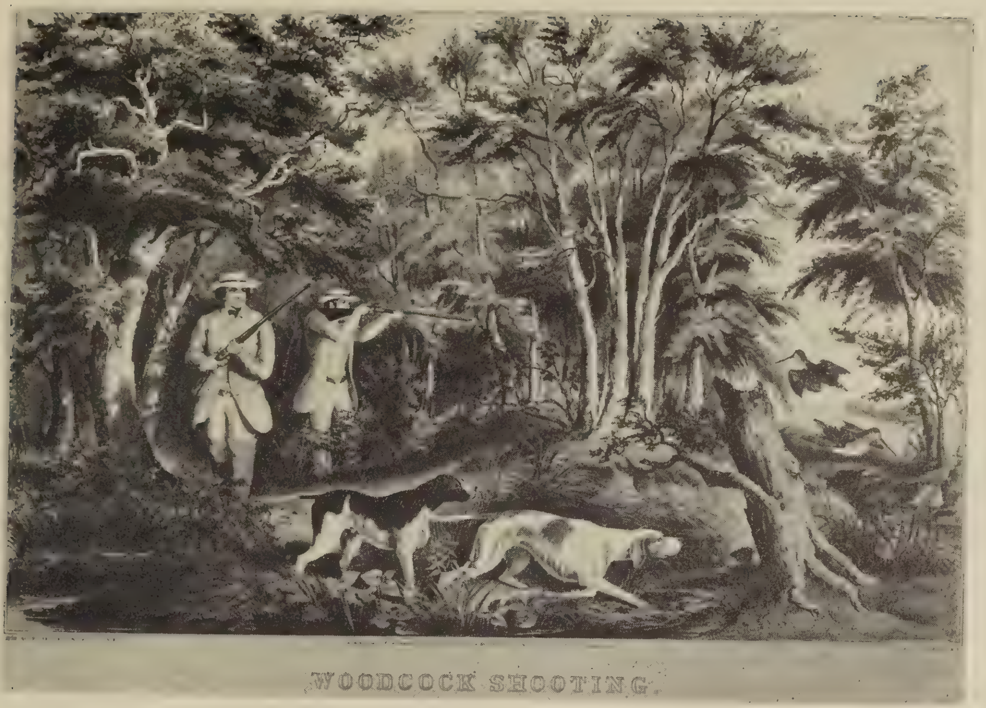

SNIPE SHOOTING.

[Number 80]

80. Snipe Shooting
From Nature and on Stone by F. F. Palmer. Lith. of N. Currier, N. Y. Copyright 1852. Folio. Wide margin. H.T.P. 3341.

250- Rare. Fine clean copy.

[See illustration]


WOODCOCK SHOOTING.

[Number 81]

81. Woodcock Shooting
From Nature and on Stone by F. F. Palmer. Lith. of N. Currier, N. Y.
225- Copyright 1852. Folio. Wide margin. H.T.P. 3359.
Rare. Fine clean copy.

[See illustration]

82. Rail Shooting
On the Delaware.
From Nature and on Stone by F. F. Palmer. Lith. and Published by
325- N. Currier. Copyright 1852. Folio. Wide margin. H.T.P. 3336.

Fine copy. Aged to a lovely mellow tone. The rarest of this series.

[See illustration]

83. Fox-hunting, The Find
Fox-hunting, The Death
Lith. by Currier & Ives, N. Y. No date. Medium folios. The first
340- with fair margin; the second without publication line. H. T. P. 3291
and 3290.

Very scarce. Brilliant copies.

84. American Feathered Game
Partridges; Woodcock and Snipe.
A Pair. Published by N. Currier. Stones signed A. F. Tait. Un-
100- dated. Medium upright folios, vignette. H.T.P. 3142 and 3143.

A fine pair and very rare.

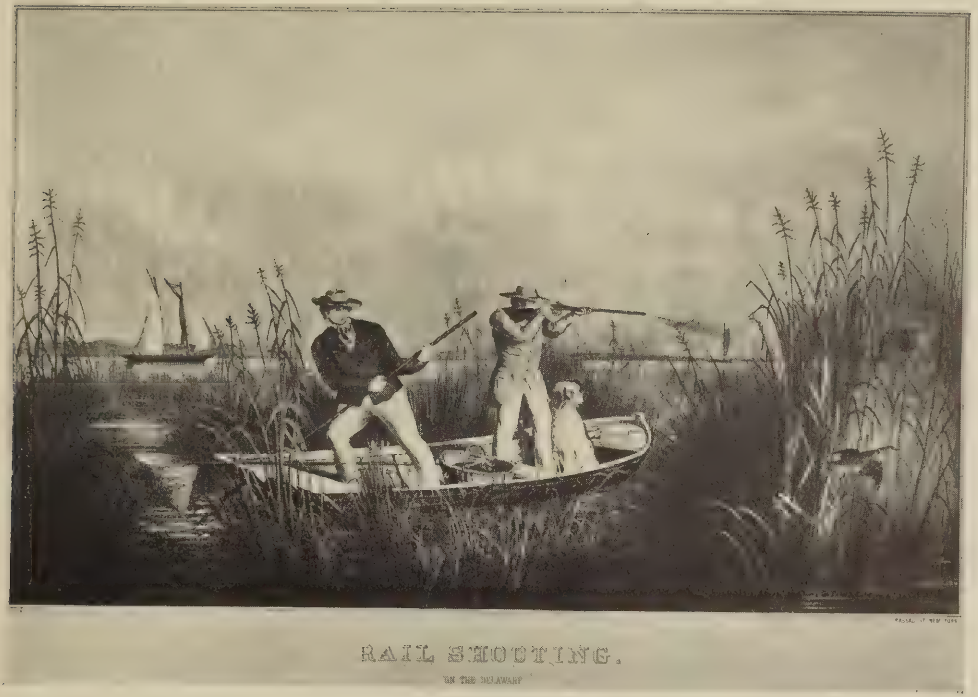
85. Beach Snipe Shooting
Published by Currier & Ives. Copyright 1869. Medium folio. Full
350- margin. H.T.P. 3290.

Very fine and extremely rare.

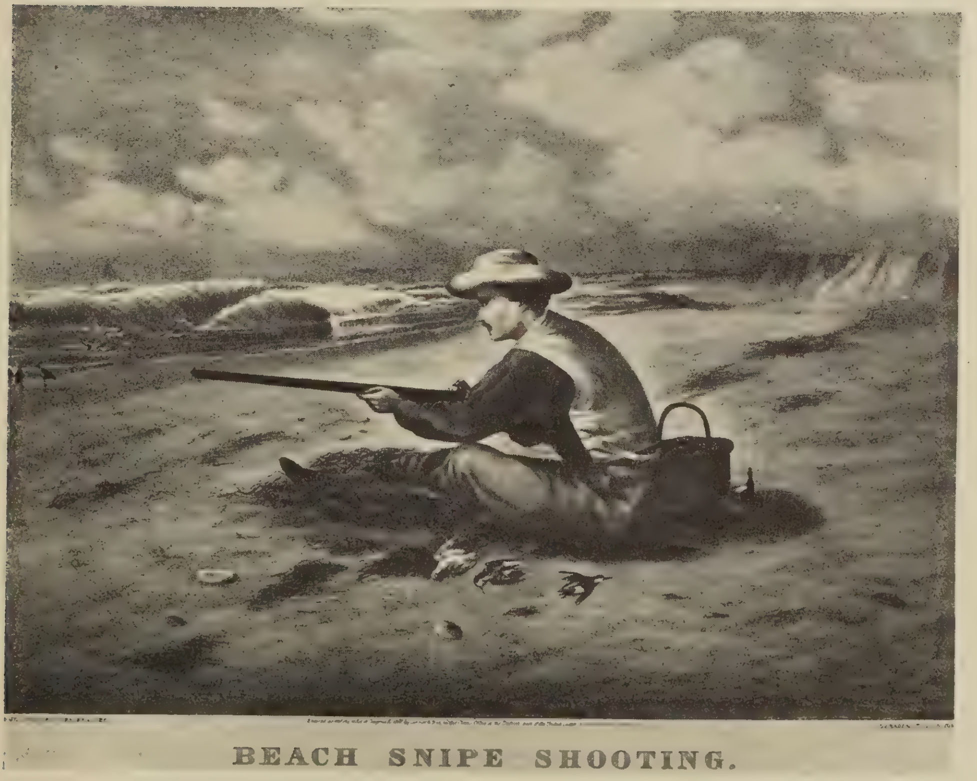
[See illustration]

86. On a Point
N. Currier Lith. F. Palmer Del. Copyright 1855. Medium folio.
Wide margin. H.T.P. 3322.

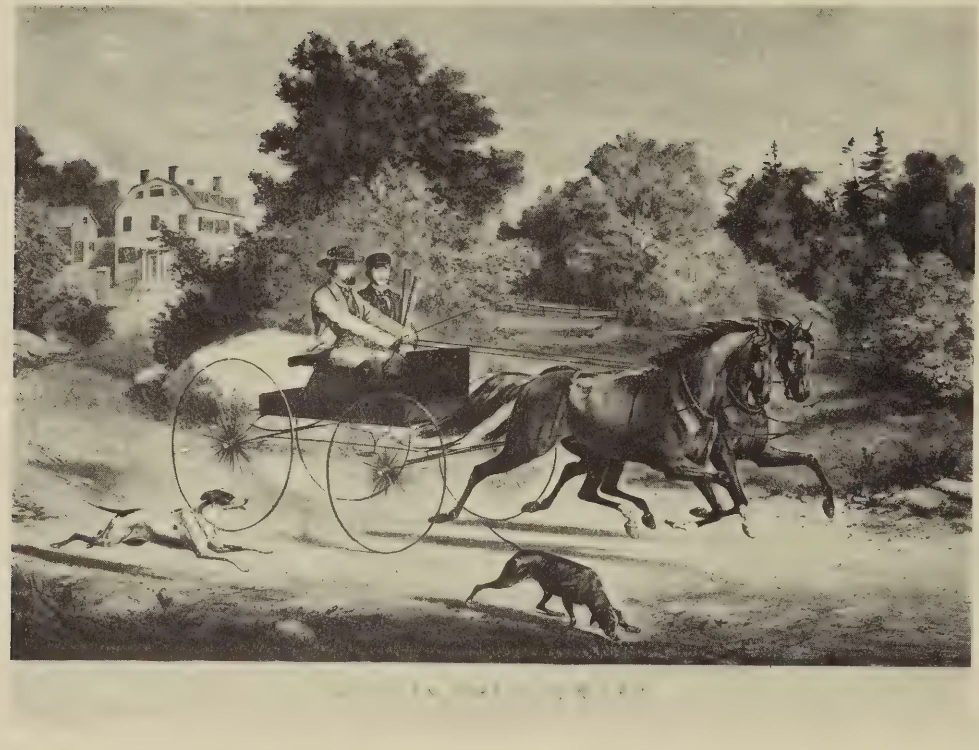
110- Very rare. Fine copy.


RAIL SHOOTING.
ON THE DELAWARE

[Number 82]


BEACH SNIPE SHOOTING.

[Number 85]

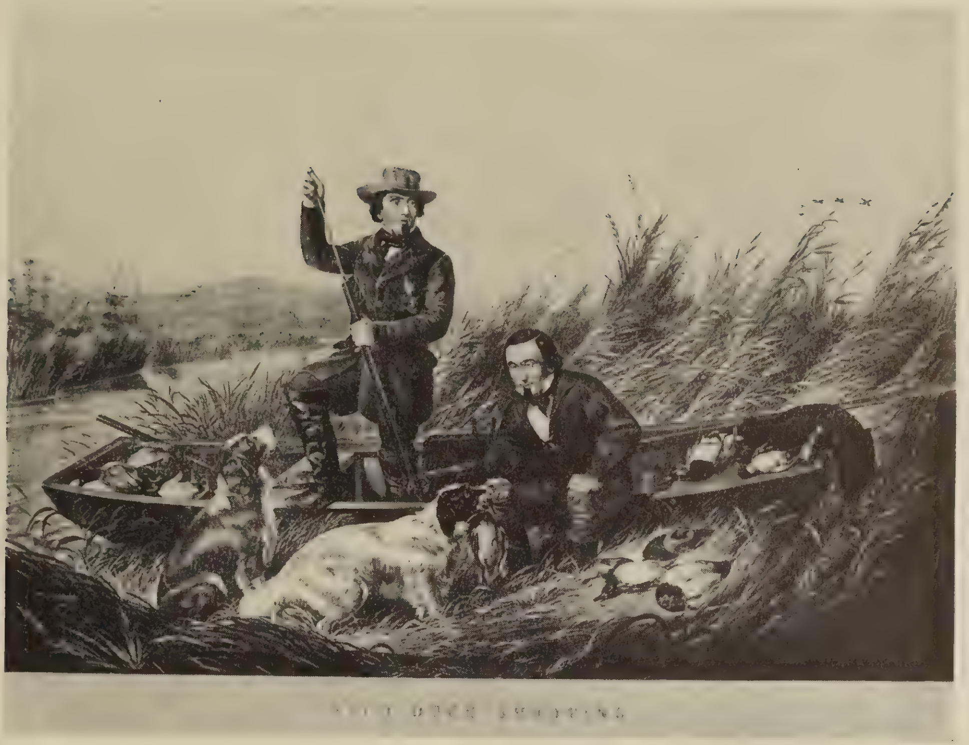


[Number 87]

87. Life in the Country
"Out for a Day's Shooting".
6/E- Lith. by Currier & Ives, N. Y. Copyright 1859. Stone signed L. Maurer. Large folio. Fair margin. H.T.P. 3310.

Fine and very rare.

[See illustration]



[Number 88]

88. Wild Duck Shooting
A Good Day's Sport.
Painted by A. F. Tait. Lith. of N. Currier, N. Y. Copyright 1854.
350- Stone signed to left O. Knirsch 1854. To right A. F. Tait N. Y. 1853.
Large folio. Fair margin. H.T.P. 3353.

Very fine. Rare in this condition.

[See illustration]

89. SMALL PINE GLAZED CABINET *New England,* 1750-75
Upright small cupboard with shelved interior, enclosed by a door with four small square glass panes. Molded cornice of broken triangular pattern; bracket feet. *Height,* 33½ *inches; width,* 21 *inches*

110-

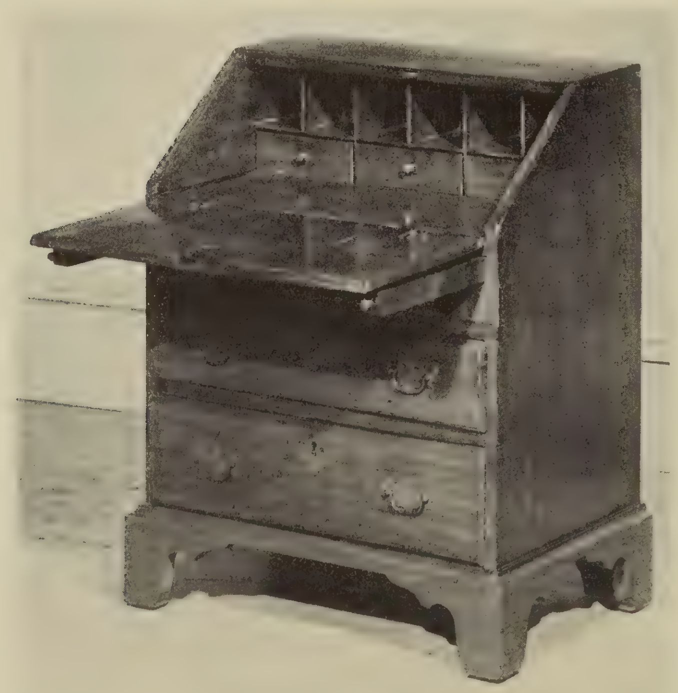
> *Note:* This little cabinet follows no stereotyped models, and was probably made by or to the order of a New Englander, to hold some particular objects with sentimental association or of great value.

Illustrated in Wallace Nutting, *Furniture Treasury,* 1928, Vol. I, fig. 562

90. CHILD'S WALNUT SLANT-TOP DESK *New England,* 1750-75
Evidently made for a child's use and not as a cabinetmaker's model. Contains three drawers with willow-pattern brasses, above these, a hinged slant flap enclosing small drawers and pigeonholes. On bracket feet. *Height,* 25 *inches; width,* 20½ *inches*

175-

[See illustration]



[NUMBER 90]

91. EMPIRE MAHOGANY WALL MIRROR *American,* 1810
In architectural style with reeded pilasters and molded cornice; cracked glass frieze painted with the figure of a woman promenading by a lake.
70- *Height,* 32½ *inches; width,* 18½ *inches*

Note: The very modish young lady wandering by the water's edge is an unusual and diverting departure from the rural and other subjects more commonly found decorating these mirrors.

Collection of the late Howard Reifsnyder, American Art Association, 1929

92. HEPPLEWHITE BIRCH CANDLESTAND *New England,* 1790-1800
Oval top tilting on vase-turned slender pillar and curved tripod.
80- *Height,* 29 *inches; width,* 21 *inches*

93. FAN-BACK WINDSOR SIDE CHAIR *New England,* 1785-95
With bamboo-pattern spindled back, legs and stretchers, and pine shaped seat.
70-

94. MAPLE OCCASIONAL TABLE *New England,* 1790-1800
Oblong top, on four tapered square legs; one drawer, furnished with
50- round brass knob. *Height,* 28 *inches; width,* 20 *inches*

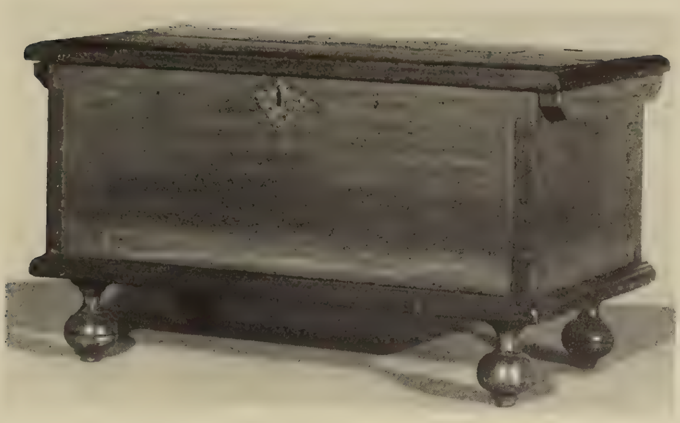
[NUMBER 95]

95. QUEEN ANNE WALNUT WALL MIRROR *American*, 1725-40
Molded rectangular frame arched in cyma curves at the top, the arched crest fret-carved in leaf design. Old beveled glass.

70-

Height, 26 *inches; width*, 12 *inches*

[See illustration]



[NUMBER 96]

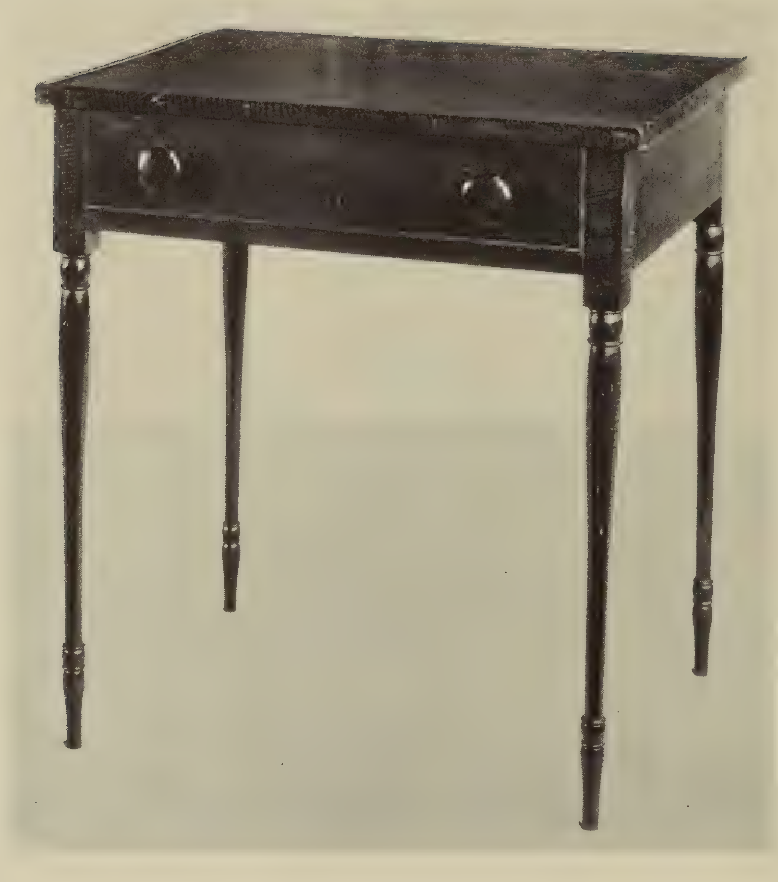
96. SMALL TULIPWOOD BALL-FOOT CHEST *Pennsylvania,* 1710-25
Of sturdy construction, the wire-hinged lid with molded under-cleats and further strengthened on the underside by two inlaid butterfly cleats. Base skirted by ovolo molding; four turned ball feet. Stamped brass escutcheon. Very rare in this size. 120-

Height, 15½ *inches; length,* 29 *inches*

Note: This chest is interesting as it shows the use of dovetailing in its construction instead of the usual nailing or framed method seen in New England work of this kind.

[See illustration]

97. BRACED BOW-BACK WINDSOR SIDE CHAIR *New England,* 1745-60
Hoop back with nine spindles and two bracing spindles; saddle seat, turned flaring legs and stretchers. Painted to imitate mahogany. 70-



[Number 98]

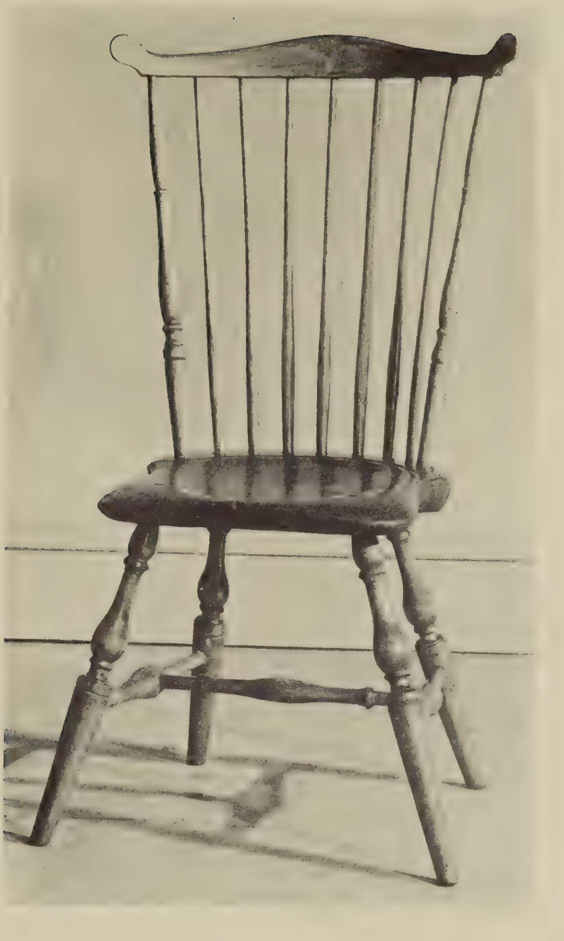
98. Sheraton Curly Maple Occasional Table

New England, 1800-20

175-

Honey-colored maple with satiny texture and beautiful fiddle-back figure. Oblong top with beaded edge; one drawer; four tapered and turned slender legs. *Height, 27½ inches; width, 24½ inches*

[See illustration]



[Number 99]

99. Fan-back Windsor Side Chair *New England,* 1760-75
Flaring tall back with seven spindles and yoke-shaped crest rail, pine saddle seat, maple turned flaring legs and bulb-turned stretchers.

80-

[See illustration]

100. MAPLE OCCASIONAL TABLE *New England,* 1790-1800
Slightly overlapping square top; four tapered square legs. One drawer with stamped brass handle. *Height, 26 inches; width, 13 inches*

60-

101. FAN-BACK WINDSOR SIDE CHAIR *New England,* 1760-75
Back with seven tall spindles capped by yoke-shaped crest rail, saddle seat, turned flaring legs and bulbous spindle brace.

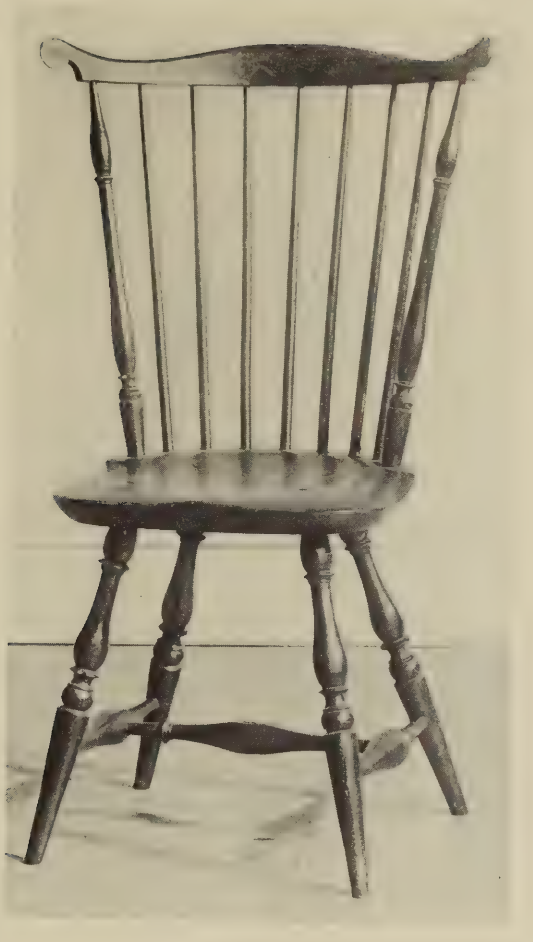
50-

[See illustration]

102. MAPLE SLAT-BACK SIDE CHAIR *Pennsylvania,* 1715-25
Ladder back with five arched slats and turned finials. Ball-turned front posts. Vase-and-ring pattern front stretcher.

35-

Note: From the beginning until the last quarter of the eighteenth century, the Pennsylvania and New England mobiliary styles were closely allied in general form, but show distinct difference in details of construction. Most noticeable are the slatback chairs. The upper and lower edges of the chairs are arched, the rear posts tapered gradually toward the finials, while the front posts terminate in ball feet.



[Number 101]

103. MAPLE DISH-TOP CANDLESTAND *Connecticut,* 1775-85
Circular dish top; inlaid at centre with lozenge motif on turned baluster pillar and three peg legs. *Height,* 25 *inches; diameter,* 11 *inches*

60-

[See illustration]

104. MAPLE DISH-TOP CANDLESTAND *New England,* 1790-1810
Circular dish top on vase-turned pillar and three spindle legs.
Height, 25½ *inches; diameter,* 13 *inches*

120-

[See illustration]

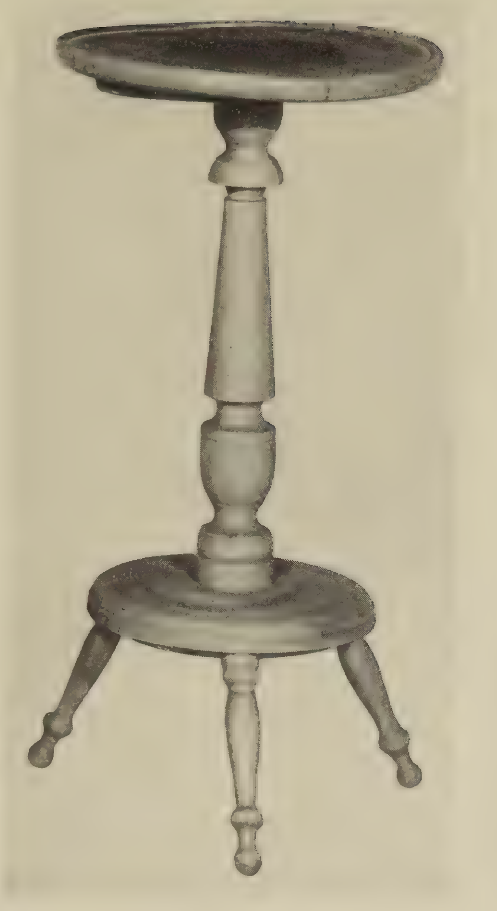
105. MAPLE AND OAK CROSS-BASE CANDLESTAND
Connecticut, 1690-1710
Square top on baluster-turned pedestal and chamfered cross base of brown oak. Rare early specimen.
Height, 26½ *inches; width,* 16 *inches*

165-

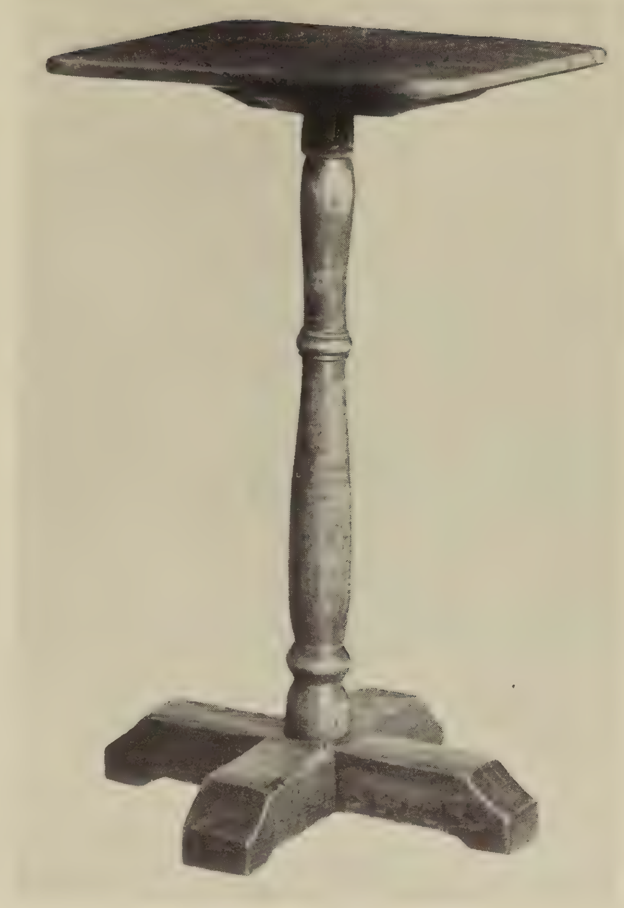
[See illustration]

106. MAPLE LADDER-BACK ARMCHAIR *New England,* 1710-20
Tall back composed of four horizontal slats; slightly curved arms, molded plain legs and stretchers. Rush seat.

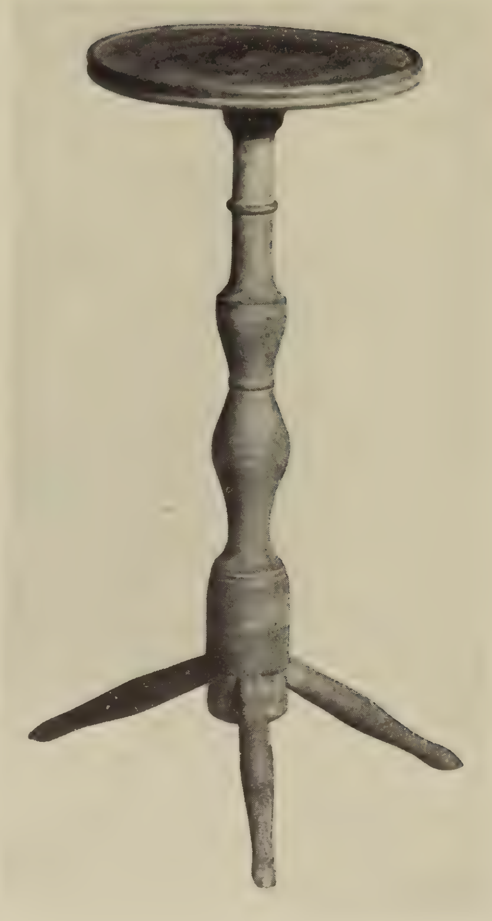
80-



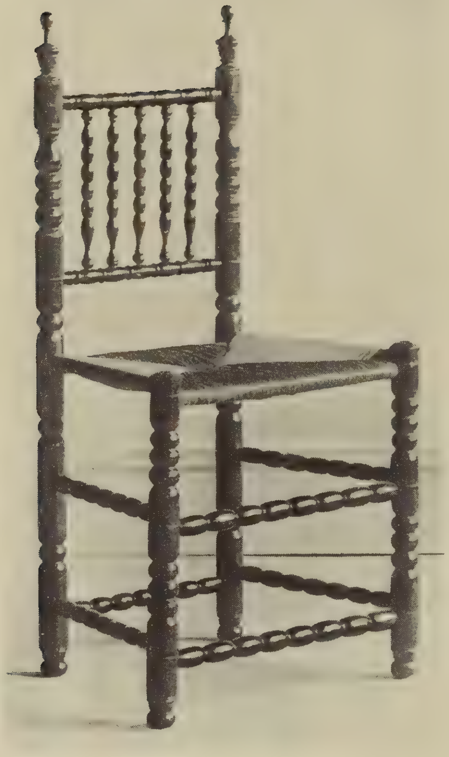
[Number 103]



[Number 105]



[Number 104]



[Number 107]

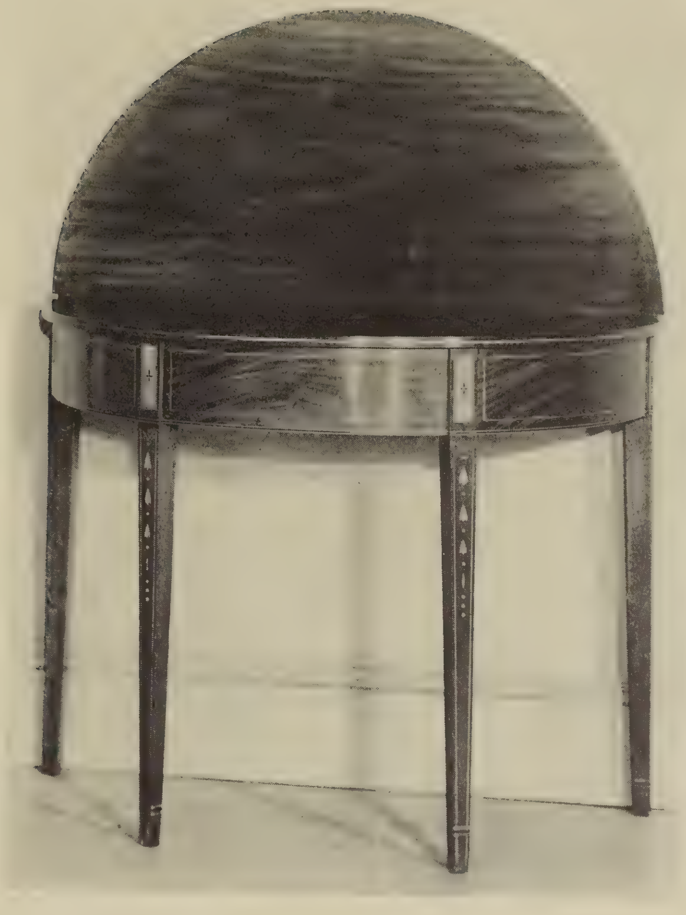
107. Turned Applewood Carver Side Chair *New Jersey,* 1695-1715
All of its parts are turned in sausage, ball-and-vase pattern, and the back consists of five upright spindles between two horizontal spindles. Remarkably well preserved. At back of one post are burnt the letters H R. Rushed seat. 180-

Height of back post, 37 *inches; width of seat,* 18½ *inches*

Note: While this chair has much in common with New England side or 'lady' Carvers, it is far more elaborate. Chairs with similar turnings have been found in New Jersey. The use of applewood for its construction may be unique.

[See illustration]

108. Pair Maple and Cherry Candlestands
New England, 1800-20
Quatrefoil top tilting on sturdy vase-turned pedestal and curved tripod. 110-
Height, 26½ *inches; width,* 21 *inches*



[NUMBER 109]

109. HEPPLEWHITE INLAID MAHOGANY CARD TABLE

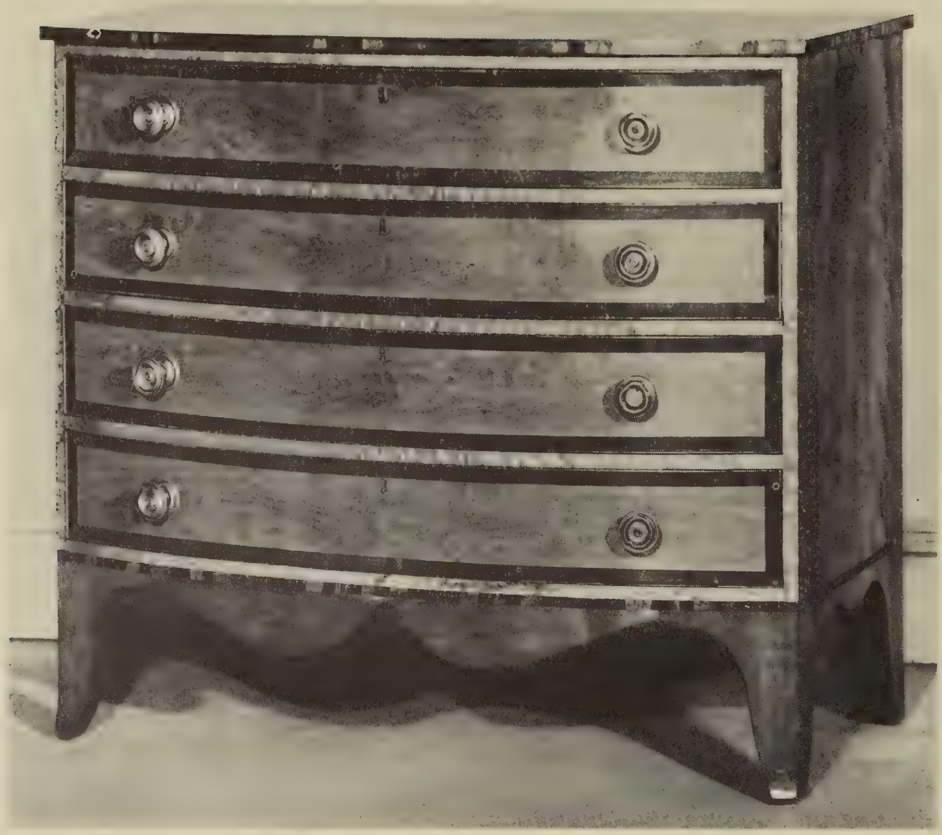
Virginia or Maryland, 1790-1800

300- Hinged circular top folding to a semicircular console, on three stationary square legs and one pivoted leg, inlaid and paneled with checkered narrow bandings and pendent husk ornament in satinwood and ebony. *Height, 29 inches; diameter, 35 inches*

[See illustration]

110. CHERRYWOOD OCCASIONAL TABLE *Pennsylvania,* 1750-1800

90- Square top, molded deep frame containing a drawer, on four turned and raked spindle legs. *Height, 28 inches; width, 19 inches*



[NUMBER 111]

111. HEPPLEWHITE INLAID MAPLE AND CHERRY BOW-FRONT CHEST OF DRAWERS *Rhode Island,* 1785-95

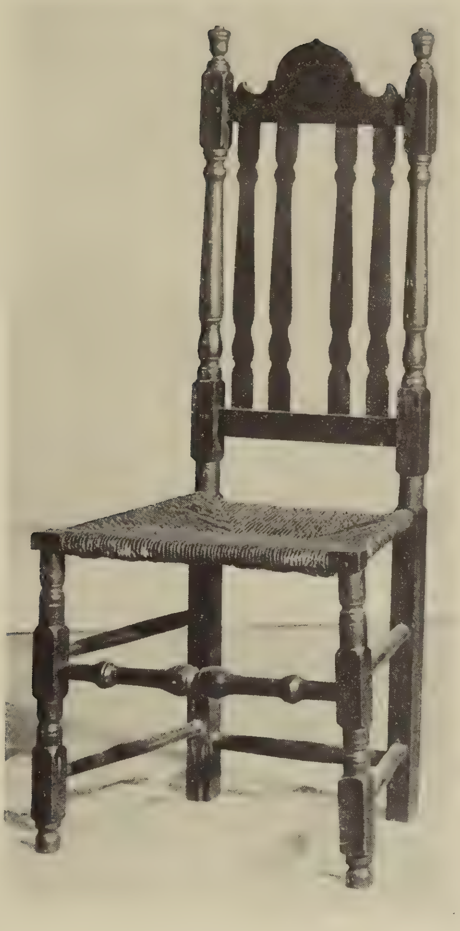
725 Outcurved front with four drawers in unfigured satinwood bordered with dark mahogany, the framework surrounding the drawers veneered in 'bird's eye' figured golden maple. Skirt valanced in deep curves extended into tapered bracket feet. Metal rosette knobs.

Height, 35½ *inches; length,* 40 *inches*

[See illustration]

112. ASH AND PINE WAGON SEAT *Connecticut or New York,* 1715-45

90 Two-chair back with curved slats, ring-scratched posts, rush seat. Arms doweled in manner similar to Carver chairs. Retains old coating of dark paint. *Length,* 34 *inches*



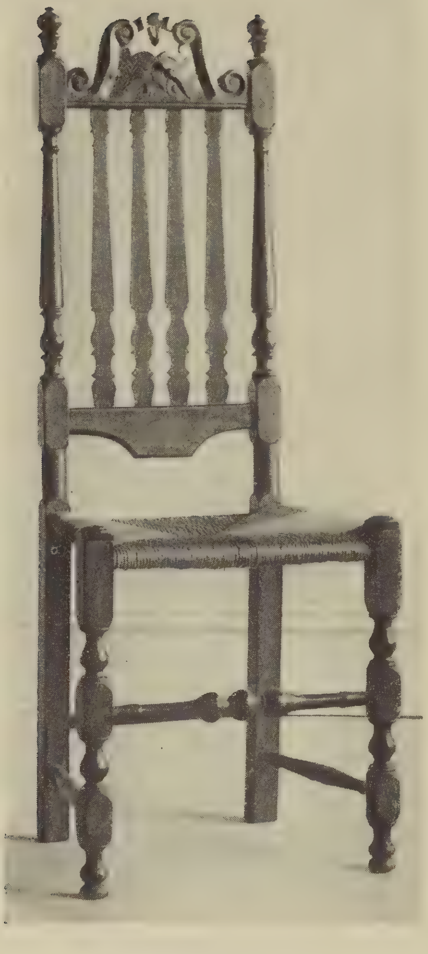
[Number 113]

113. Maple Banister-back Side Chair *New England,* 1710-25
Tall back composed of four upright split balusters, turned posts and arched crest rail. Rush seat. The stretchers are ash. Painted brown.

70-

Collection of the late Philip Flayderman, American Art Association, Anderson Galleries, Inc., 1930

[See illustration]



[Number 114]

114. Maple Scroll-crested Banister-back Side Chair

New England, 1700-20

130- Tall back composed of four upright split balusters, surmounted by a pierced and carved scroll and leaf cresting and attractive turned posts with finials. Rush seat.

Note: The handsomely carved crest and the method of mortising it between the rear posts are survivals from the second period of cane chairs.

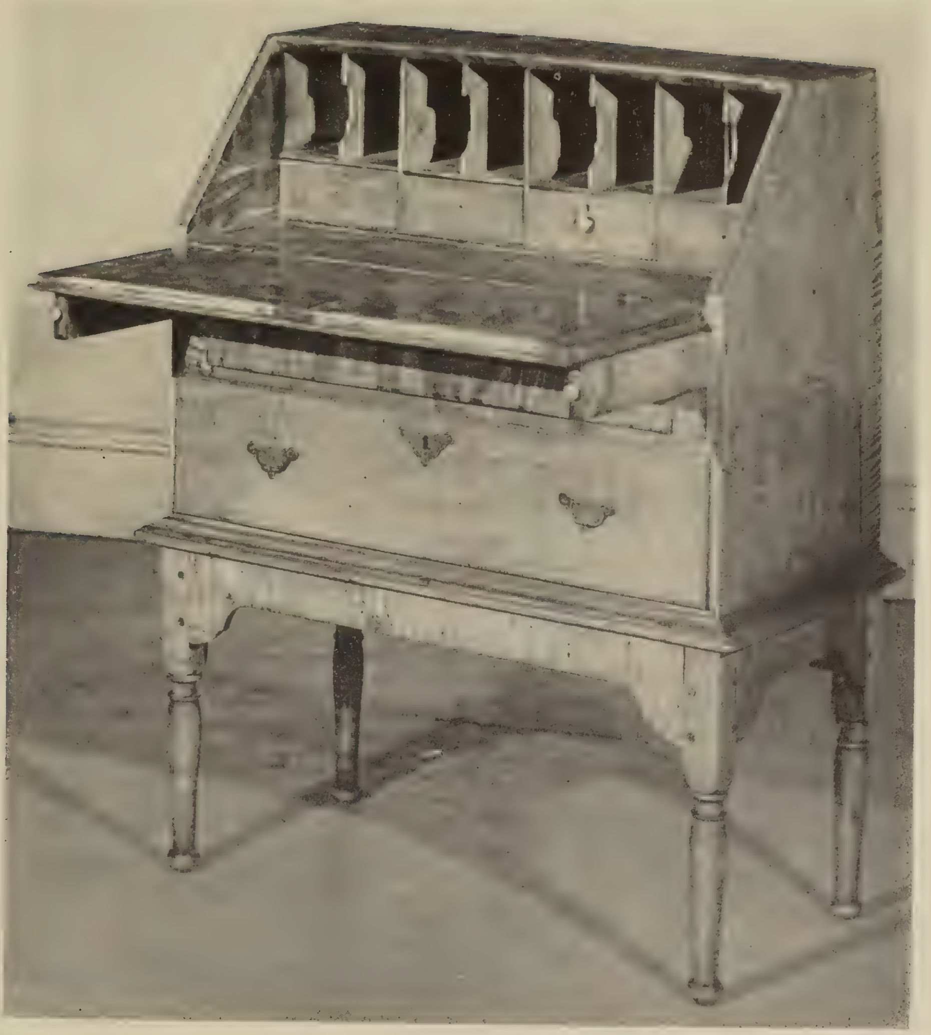
Collection of the late Howard Reifsnyder, American Art Association, 1929

[See illustration]

115. Maple Raked-leg Stretcher Table *New England,* 1700-25

160- Oval top widely overlapping the molded narrow frame; four baluster-turned flaring legs with stretchers.

Height, 26 inches; length, 31½ inches



[NUMBER 116]

116. QUEEN ANNE CURLY MAPLE DESK ON FRAME

New England, 1720-35

Top with hinged slant flap enclosing pigeonholes and small drawers, two drawers in the front. The molded stand with four tapered and turned short legs. Original patina.

400-

Height, 41½ *inches; width,* 31 *inches*

Collection of the late Philip Flayderman, American Art Association, Anderson Galleries, Inc., 1930

[See illustration]

117. Maple and Oak Banister-back Armchair

New England, 1710-20

150- Straight back filled with five upright split balusters between shaped horizontal rails. Curved arms, turned posts, ball-and-vase pattern double front stretcher. Rush seat.

118. Chippendale Walnut Drop-leaf Table *Pennsylvania,* 1750-70

275- Rectangular top consists of a centre leaf and two drop leaves, supported by four graceful cabriole legs that terminate in well formed claw-and-ball feet. Two of the legs pivot, and the frame is cut in attractive curves at each end. *Height, 27½ inches; length extended,* 40 *inches*

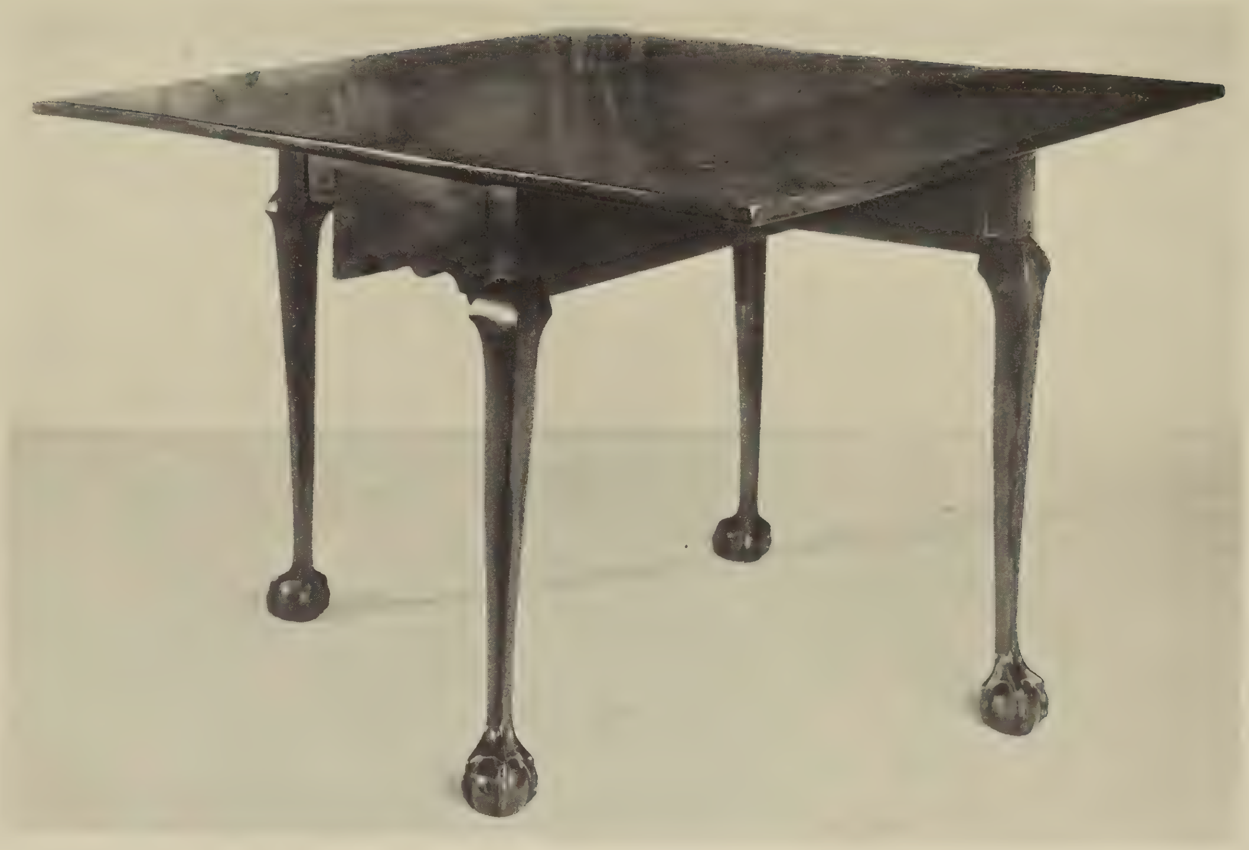
[See illustration]

119. Turned Maple Spanish-foot Roundabout Chair

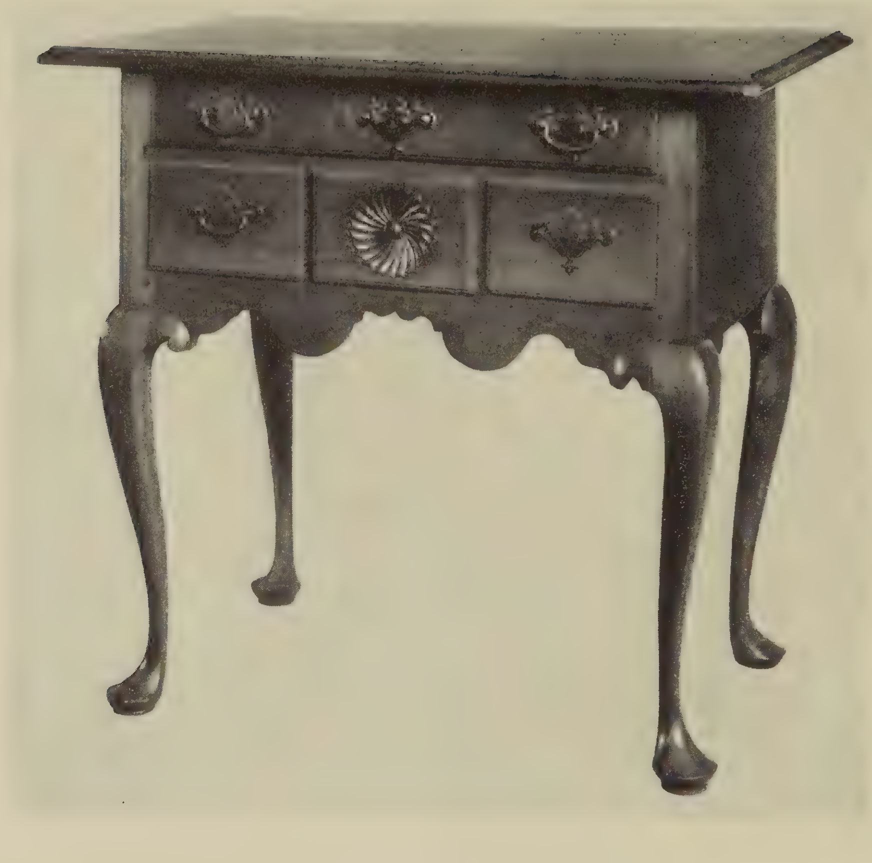
New England, 1720-30

160- Distinguished by the quality of the turnings on the posts and stretchers, the front leg terminating in a Spanish foot. Rush seat, horseshoe-shaped arms.

> *Note:* The roundabout or corner chair went through three distinct phases, extending as it did from the first through the third quarter of the eighteenth century. The earliest type shows Jacobean influence in the turnings, and has either no splats or very simple ones.



[Number 118]



[NUMBER 120]

120. QUEEN ANNE CHERRY LOWBOY *New England,* 1730-50
Molded overlapping oblong top, front with one long drawer, below which are three small drawers embellished at the centre with a carved sunburst motive of rare and beautiful design. Valanced skirt, four graceful cabriole legs ending in Dutch feet.

430-

Height, 32½ *inches; length,* 35½ *inches*

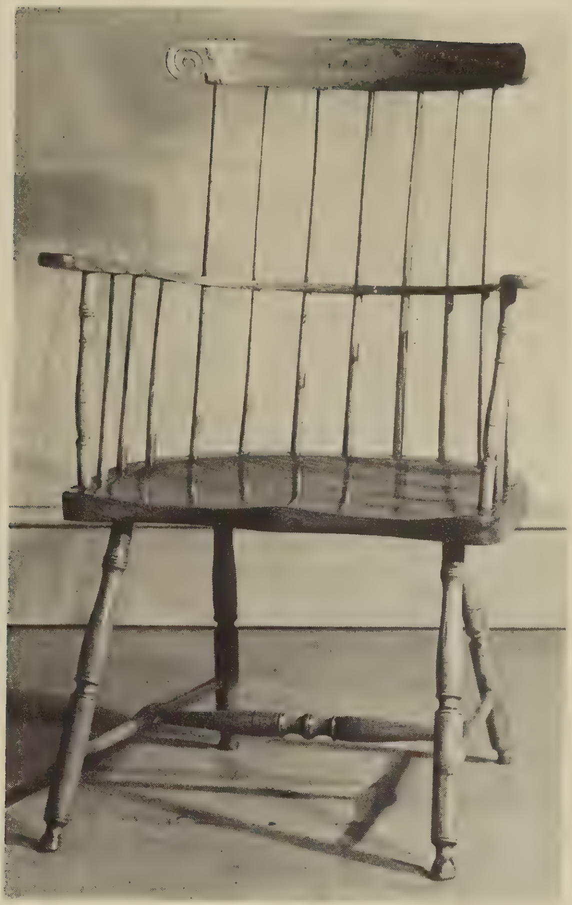
Note: The carcass of the New England Queen Anne style lowboy was generally either uncarved or showed a rising sun motive on the centre drawer. The conventional full sunburst on this piece is as rare as it is beautiful.

[See illustration]

121. MAPLE RAKED-LEG STRETCHER TABLE *New England,* 1710-25
Oval top widely overlapping a narrow rectangular frame; four vase- and baluster-turned flaring legs with molded stretchers and ball feet.

170-

Height, 26 *inches; length,* 34½ *inches*



[NUMBER 122]

122. COMB-BACK WINDSOR ARMCHAIR *Pennsylvania,* 1750-70
Seven-spindle conforming back, the curved crest rail with scrolled 'ears'; roundabout arms, shaped seat, bulb-and-vase turned stretchers; legs turned and raked in two directions only, an unusual feature. A typical Pennsylvania Windsor chair, very fine of its type.

270-

[See illustration]

123. Painted Tulipwood Dower Chest of Elisabeth Spickler

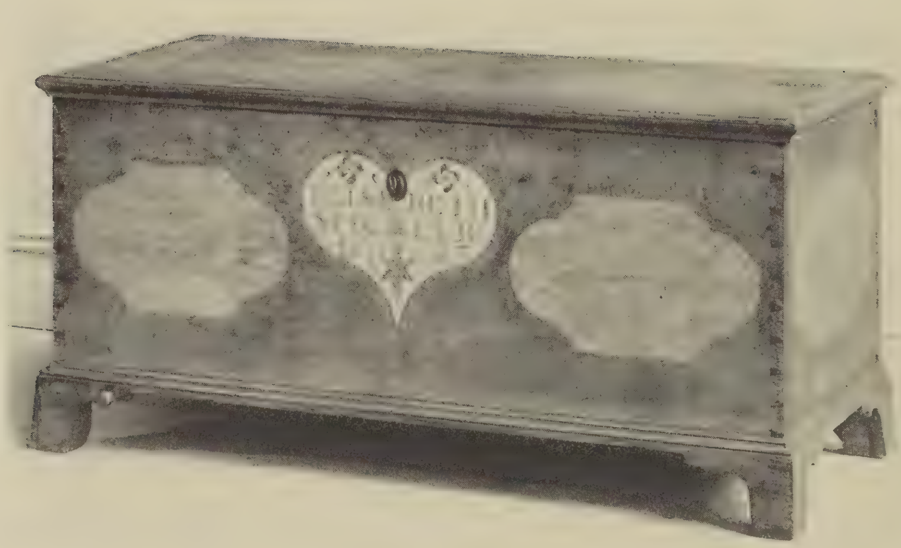
Pennsylvania, dated 1823

150

Retains its original coating of paint, the front decorated with two panels centred by a heart-shaped panel inscribed *Elisabeth Spickler,* 1823. On the under side of the lid is a painted parchment certificate with German text. *Height,* 24 *inches; length,* 41 *inches*

Note: Painted chests were very popular among the Pennsylvanians of German descent, the construction being more or less similar while the decoration varied with the fancy of the maker. The heart motive suggests that this was Elizabeth's hope chest.

[See illustration]



[Number 123]

124. HEPPLEWHITE INLAID MAHOGANY CARD TABLE *American, 1785-95*
Hinged circular top folding to a semicircular console, the frieze and the four tapered square legs inlaid with narrow stringings of satinwood and with tinted marquetery medallions of foliage.

260-

Height, 29 inches; diameter, 37 inches

Collection of the late Howard Reifsnyder, American Art Association. 1929

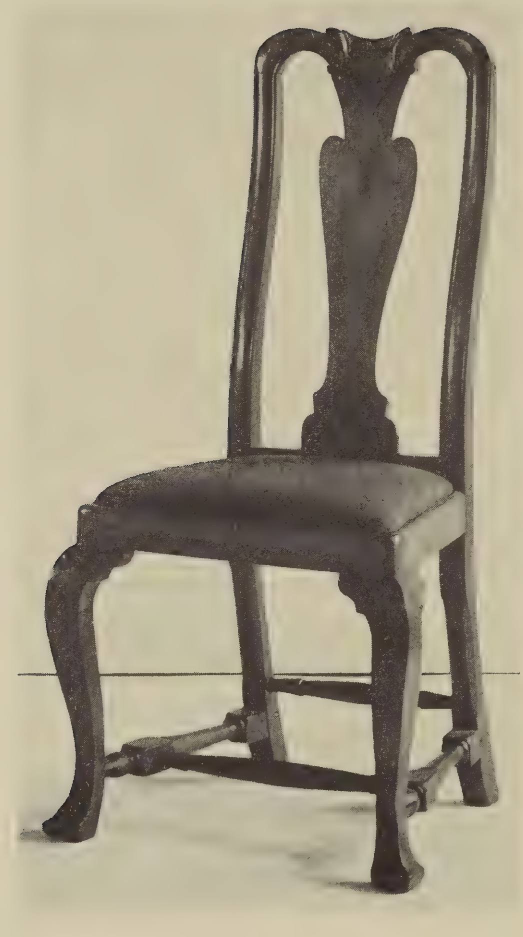
125. PAINTED TULIPWOOD CHEST *Pennsylvania, dated 1769*
Plain rectangular chest with molded lid and cut-out bracket feet. Retains original coating of light-colored paint, the front incised with the initials MBR and the date 1769, filled in with white paint on a yellowish ground. *Height, 23 inches; length, 50 inches*

40-

Note: The date, 1769, is exceptionally early. The majority of these chests were made from twenty to sixty years later.

126. SET OF FOUR BOW-BACK WINDSOR SIDE CHAIRS
Maine, circa 1810
Attractively shaped back with seven bamboo-shaped spindles, shaped seat, flaring legs. Stamped WING under the seat. Painted black.

160-



[Number 127]

127. Queen Anne Maple Fiddle-back Side Chair *American,* 1730-45
Slightly conforming tall back with solid vase splat and curved crest; angular cabriole front legs braced to the rear supports with turned spindles; slip seat covered with figured rose fabric. A finely proportioned chair, almost unique of its type, featuring both New England and Pennsylvania characteristics. 180-

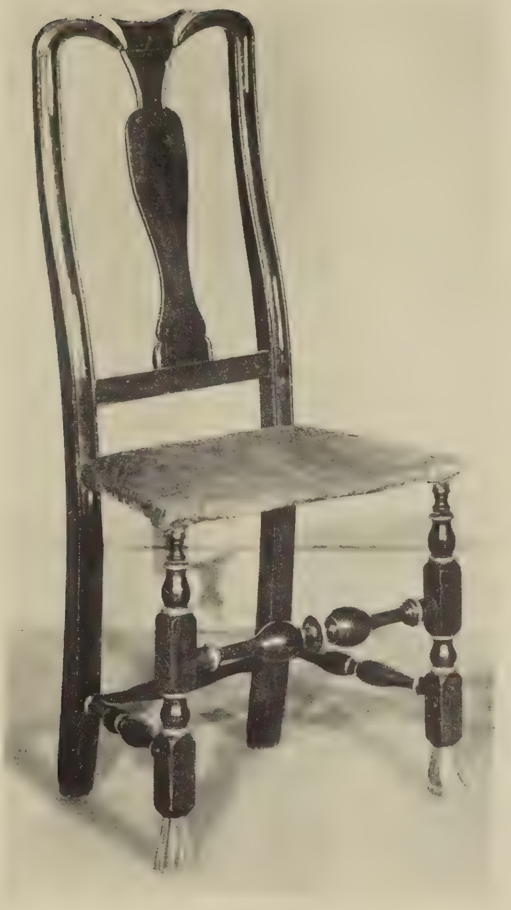
Illustrated in *Country Life,* October, 1925

Illustrated in *The Philadelphia Forum Magazine,* December, 1926

Illustrated in E. S. Holloway, *American Furniture and Decoration,* 1928, p. 54

Collection of the late Howard Reifsnyder, American Art Association, 1929

[See illustration]



[Number 128]

128. Queen Anne Maple Spanish-foot Side Chair

Connecticut, 1715-25

Conforming tall back with slender vase splat and curved top, attractive turned legs and spindle brace; Spanish feet. Painted to imitate parcel-gilded walnut, the seat covered with amber velours.

100-

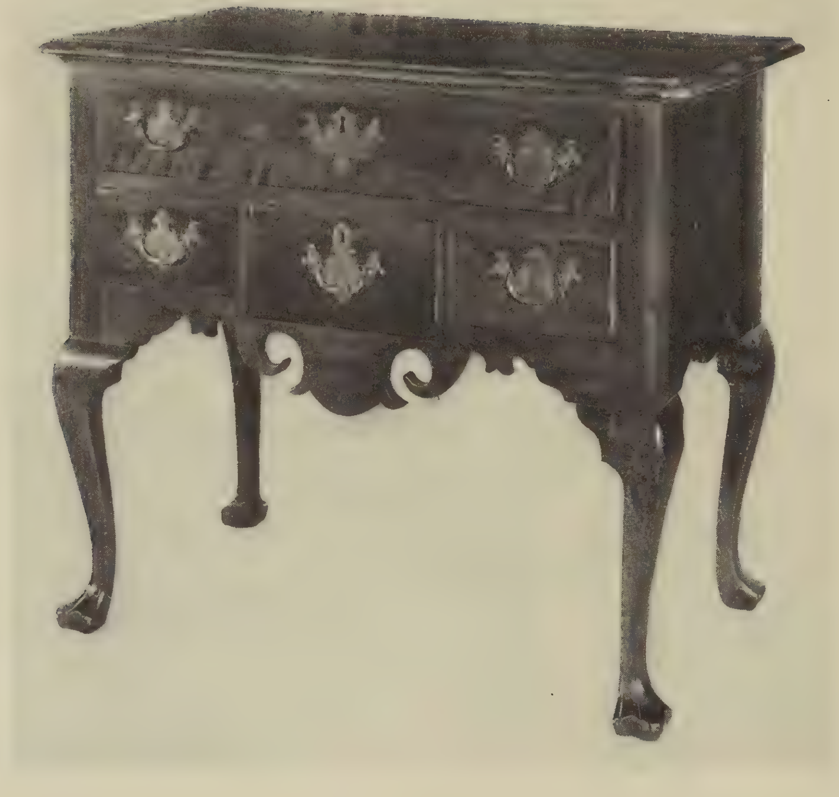
Note: This very pleasing type was principally developed in Southern England. It was a survival of the third type of cane chair, greatly influenced by the Dutch or Queen Anne style.

[See illustration]

129. Pine and Maple Tavern Table *Pennsylvania,* 1725-40

Pine oblong top, cleated at each end and overlapping the frame, which is cut in arch pattern. Four club-turned maple legs with pear-shaped feet and molded stretchers. *Height, 28 inches; length, 39½ inches*

125-



[Number 130]

130. Queen Anne Web-foot Walnut Lowboy *Philadelphia,* 1740-55
In honey-colored walnut with pleasing figure and fine patina. One long drawer and three small drawers, above a skirt valanced and cut in arabesque curves. Cove-molded top with incurved front corners, four
475 cabriole legs ending in carved web or drake feet.

Height, 30½ *inches; length,* 34 *inches*

Note: Although the web or drake foot was used all through the Delaware River valley, and even extended as far south as Baltimore, the fine scroll of the skirt would suggest a Philadelphia origin for this lowboy.

[See illustration]

131. PINE THREE-DRAWER CHEST *Hatfield, Mass.*, 1700-20

150- The front, paneled with moldings simulating five drawers, contains three drawers in the lower part. Hinged lid, turned short legs. Brass drop handles and key plates. *Height,* 54 *inches; width,* 45 *inches*

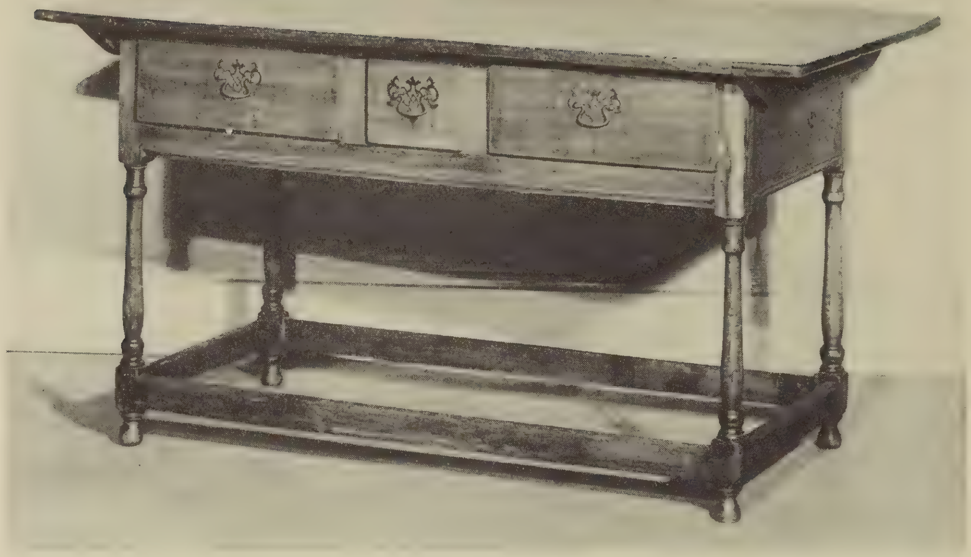
> *Note:* Several chests very similar to this one have been found in the neighborhood of Hatfield, Mass., and were probably all the work of one man. Each shows two single-arch moldings, single panels on the ends, and peculiarly turned high feet.

132. HEPPLEWHITE MAHOGANY AND CHERRYWOOD BOW-FRONT CHEST OF DRAWERS *New England,* 1785-95

275- Segmented front with four beaded drawers furnished with chased oval brass handles, the valanced skirt inlaid with a banding of mahogany; tapered bracket feet. Carcass of cherrywood.
Height, 38½ *inches; length,* 42 *inches*

133. SHERATON MAHOGANY DROP-LEAF TABLE *American,* 1800-20

170- Rectangular top of nicely figured mahogany, with rounded drop leaf at either side; a drawer at one end bordered with reeded molding; four handsomely reeded, tapered and ring-turned legs. Very fine proportions.
Height, 28½ *inches; length extended,* 41 *inches*



[Number 134]

134. Walnut and Cherrywood Turned Table

Pennsylvania, 1725-40

Long rectangular top fastened to the frame with detachable pegs; three
325. drawers in different sizes at one side; four baluster-turned slender legs,
braced with molded stretchers and ending in pear-shaped feet. Pierced
willow brasses. Exhibits unusually light turnings.

Height, 29 *inches; length,* 55 *inches*

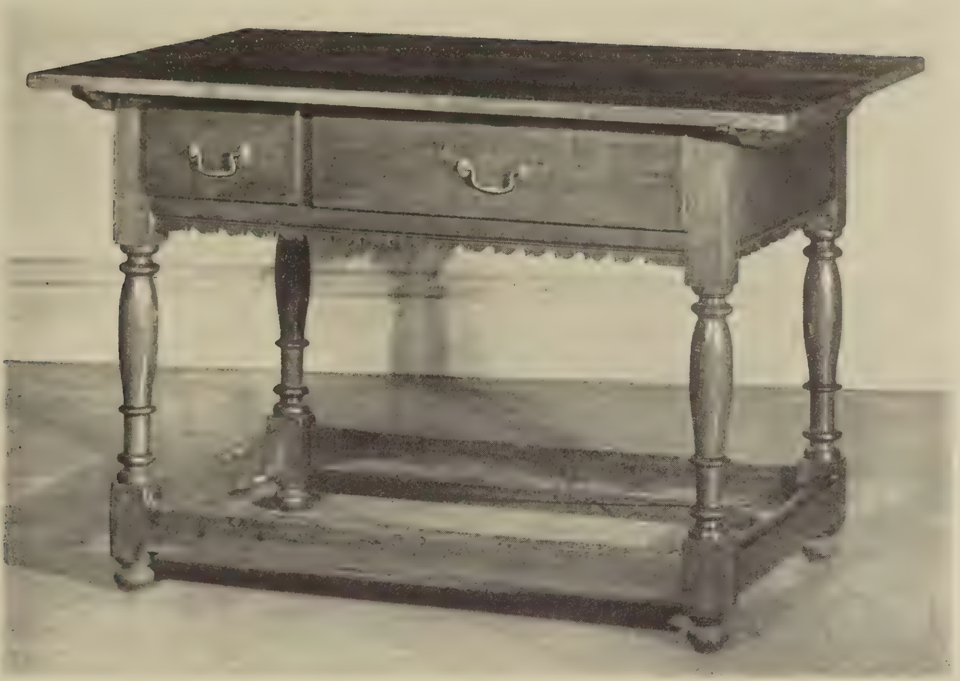
Illustrated in Wallace Nutting, *Furniture Treasury,* 1928, Vol. I, fig. 845

[See illustration]

135. Empire Mahogany Drop-leaf Table *American, circa* 1820

Oblong figured top with rounded leaf at either side. Four spirally
85. turned legs with casters; one drawer.

Height, 28½ *inches; length extended,* 47 *inches*



[NUMBER 136]

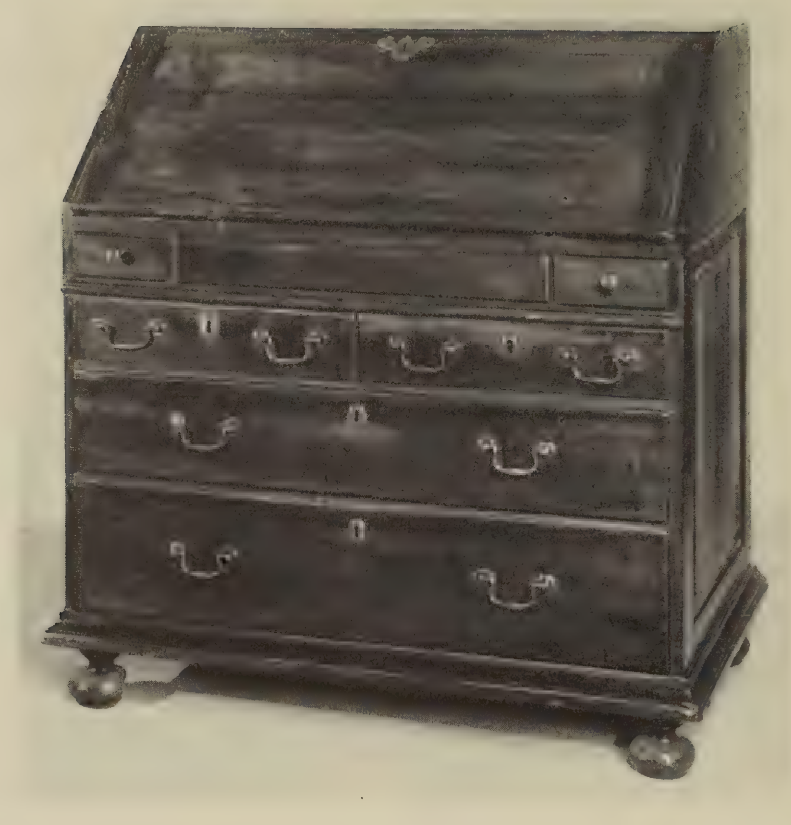
136. WALNUT 'LIBRARY' TABLE *Pennsylvania,* 1720-35

Sturdily constructed table of Virginia walnut, the cleated top pegged to the frame; two drawers at one side in different sizes; club-and-ring-turned legs with plain stretchers. The frieze is embellished with a fancifully carved molding. Brass bail handles.

200-

Height, 29½ *inches; length,* 43 *inches*

[See illustration]



[Number 137]

137. William and Mary Applewood Ball-foot Desk

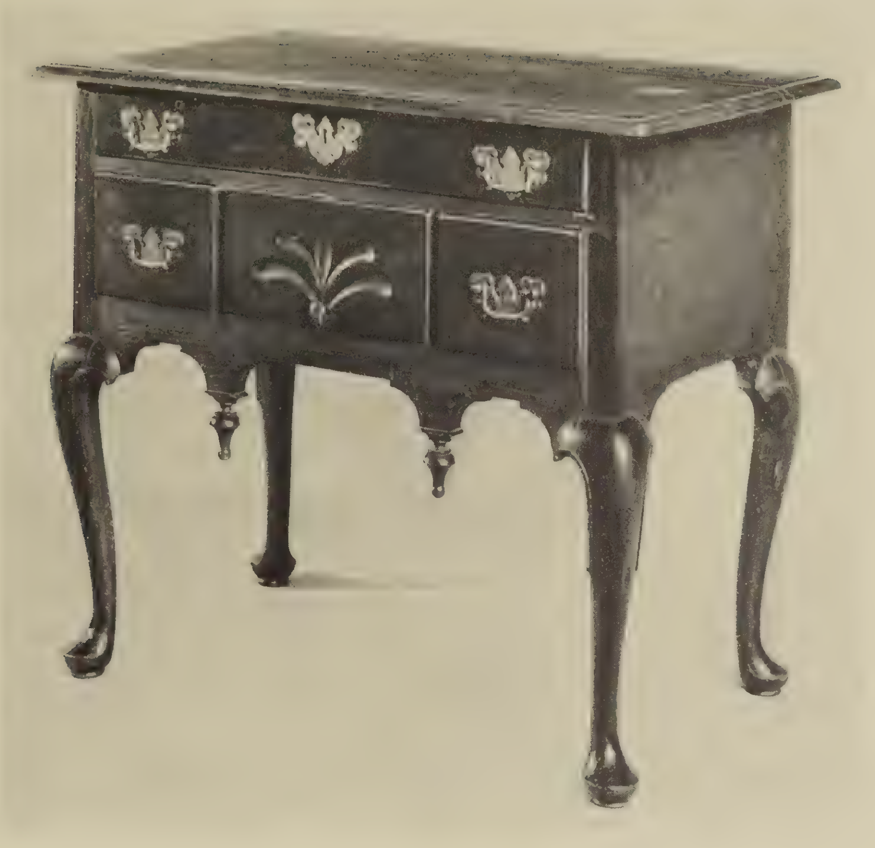
New England, 1710-25

Hinged slant top encloses pigeonholes, small drawers, and a well with sliding cover. Body with four small and two long drawers, paneled sides, and ball feet. *Height,* 39½ *inches; width,* 36 *inches*

450-

Note: The first American slant-top desks were made during the William and Mary period. This one with its paneled sides and ball feet testifies that lipped drawers were in use earlier than has been commonly supposed.

[See illustration]



[NUMBER 138]

138. QUEEN ANNE CHERRYWOOD LOWBOY *Connecticut,* 1740-55
Body contains a shallow drawer above three small drawers with old willow brasses. The centre drawer is gouged in a conventional leaf design, the skirt below cut in triple-arch pattern and ornamented with two pendant finials. Thumb-molded overhanging top, sturdy cabriole legs ending in Dutch feet. Has old patina.

425.

Height, 31½ *inches; length,* 34½ *inches*

[See illustration]

139. Carved Walnut 'Flemish Scroll' Caned Day Bed

American, 1680-90

750-

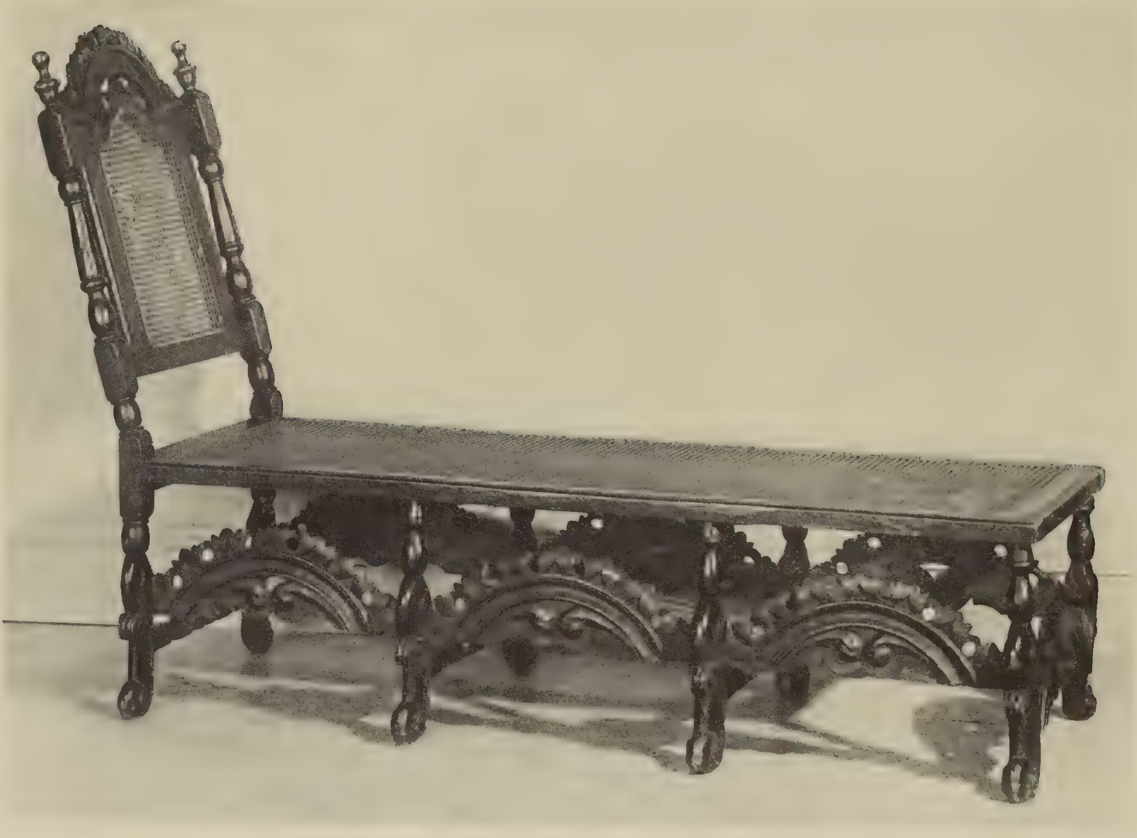
Canted head panel consisting of a caned splat framed in arched moldings, the crest elaborately pierced and carved in a design of lunettes and leafage, flanked by baluster-turned posts with urn finials. The eight legs are of 'Flemish scroll' pattern, braced longitudinally by arched stretchers that match the aforementioned cresting. Supports also braced laterally by three baluster-turned stretchers and a fourth stretcher similarly carved. Frame is caned and retains old coating of dark paint. Very rare. *Height of back,* 43 *inches; length,* 5 *inches*

Note: The couch, or day bed, appears in American inventories as early as 1647. In style it was closely allied with the chairs of the period, and that it was designed as a companion piece to them is proved by such items as the following: 1 doz. cane chairs with black frames, 1 couch, ditto, Boston, 1702. This cane couch was formerly owned by Mr. F. O. Pierce of Brooklyn, N. Y., in whose family it had descended.

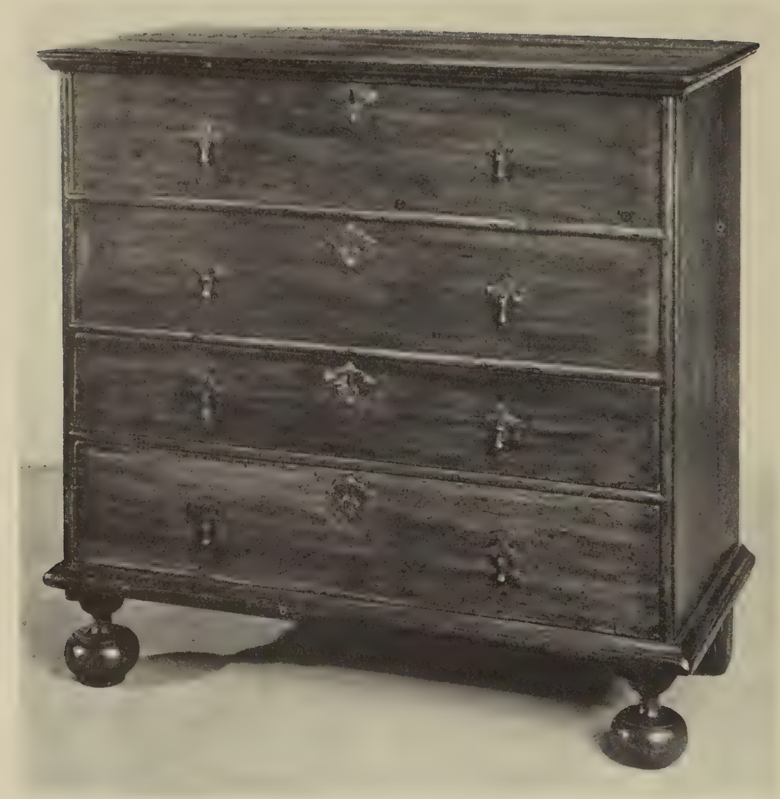
Illustrated in Luke Vincent Lockwood *Colonial Furniture in America,* New York, 1921, Vol. II, fig. 637

Exhibited at the Brooklyn Museum, 1929

[See illustration]



[Number 139]



[Number 140]

140. Pine Ball-foot Blanket Chest *Connecticut,* 1690-1710
Rectangular body has two drawers in lower section and is paneled with moldings simulating four drawers with brass drop handles. Hinged top; turned ball front feet. *Height,* 37½ *inches; length,* 38 *inches*

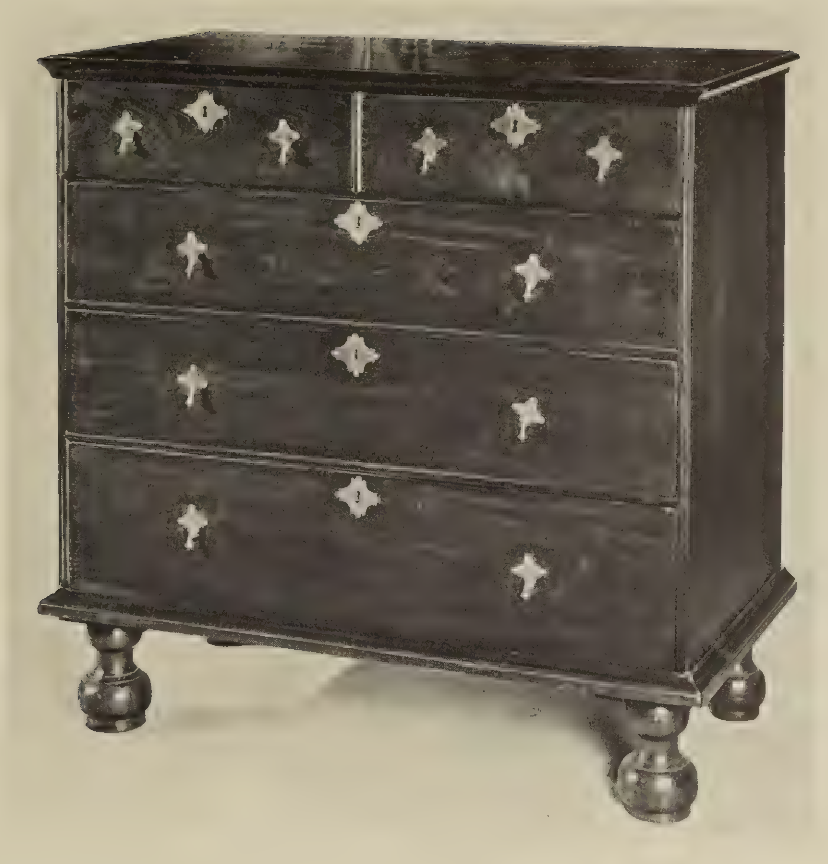
175-

Note: Chests of this type were in general use during the later part of the seventeenth century and the early years of the eighteenth century, but the necks of the ball feet were turned to such a degree of slenderness, that they were broken, and few examples have survived the wear and tear of two centuries.

[See illustration]

141. Pine and Oak Paneled Chest of Drawers
New England, 1705-1715
Rectangular case of four side-run drawers with plain fronts framed with ovolo moldings: molded top and paneled ends. Wood knobs of later date. *Height,* 38 *inches; width,* 38 *inches*

65-



[Number 142]

142. William and Mary Walnut Ball-foot Chest of Drawers

New England, 1690-1710

Rectangular case of five drawers with plain fronts framed in quarter-
175 round moldings; the top cyma-molded, the base skirted with a flaring
cove molding. On four turnip-shaped feet; drawers furnished with
stamped brass drop handles and escutcheons. Refinished.

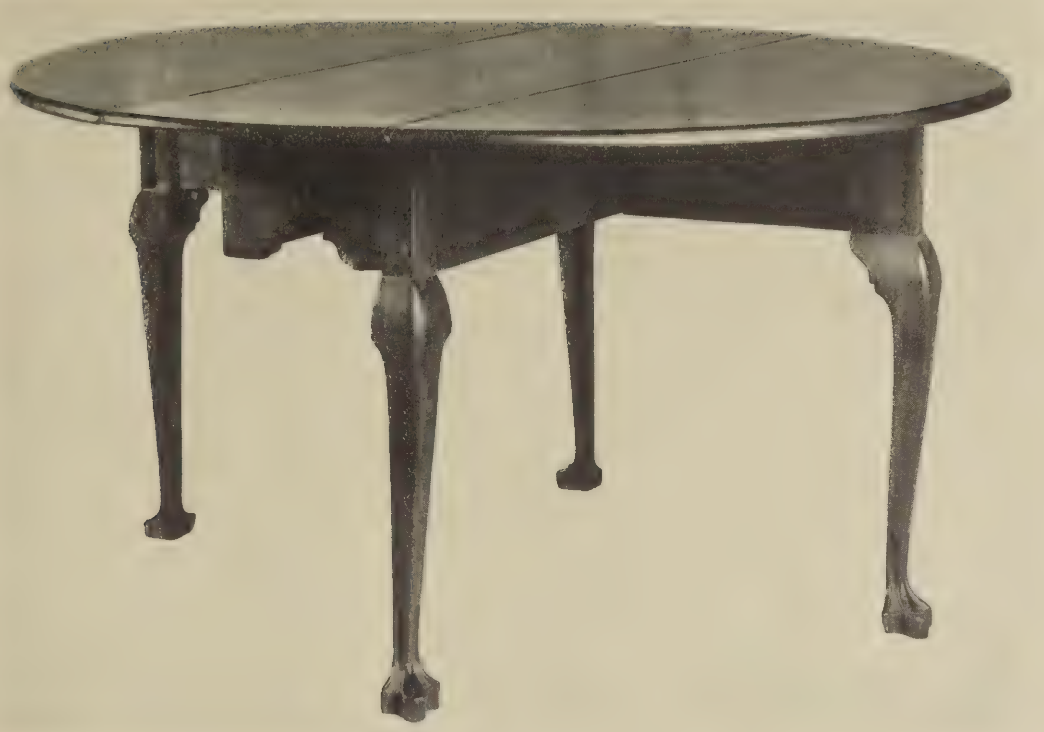
Height, 40 *inches; length,* 39½ *inches*

[See illustration]

150. 143. WALNUT WEB-FOOT DROP-LEAF TABLE *Delaware Valley,* 1740-50
Oval top consisting of a centre leaf and two deep drop leaves, supported by four cabriole legs that terminate in carved web feet of pronounced trefoil pattern. The frame at each end is cut in arches, and two of the legs pivot. Old patina.

Height, 28 *inches; length extended,* 56 *inches*

[See illustration]



[Number 143]

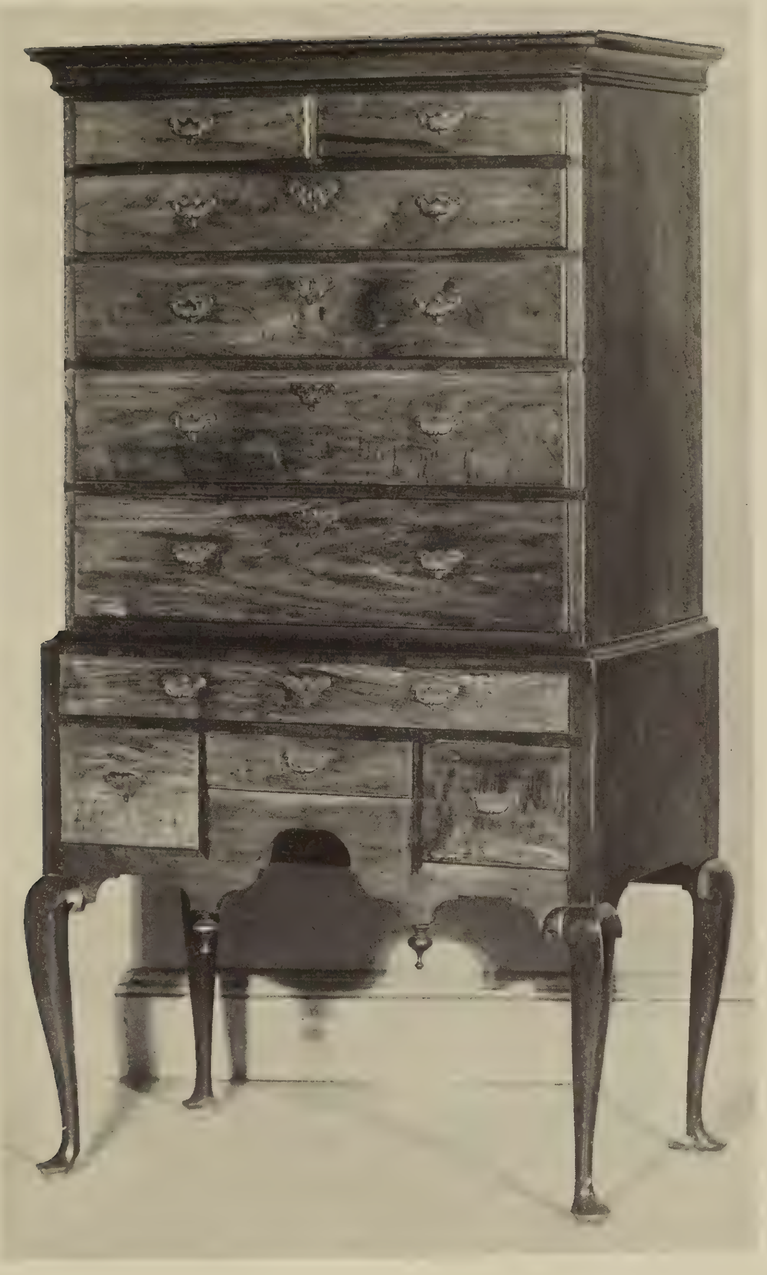
144. Queen Anne Walnut Flat-top Highboy *Connecticut,* 1730-45
Six drawers in the upper part, four drawers in the base; triple-arch skirt, cove-molded cornice, cabriole legs with Dutch feet. Willow brasses; old finish. *Height,* 5 *feet* 9½ *inches width,* 36 *inches*

725

Note: This type of spiral bracket and very sturdy cabriole leg is frequently found in Connecticut, both on highboys and lowboys.

Collection of Francis Hill Bigelow, Anderson Galleries, 1924

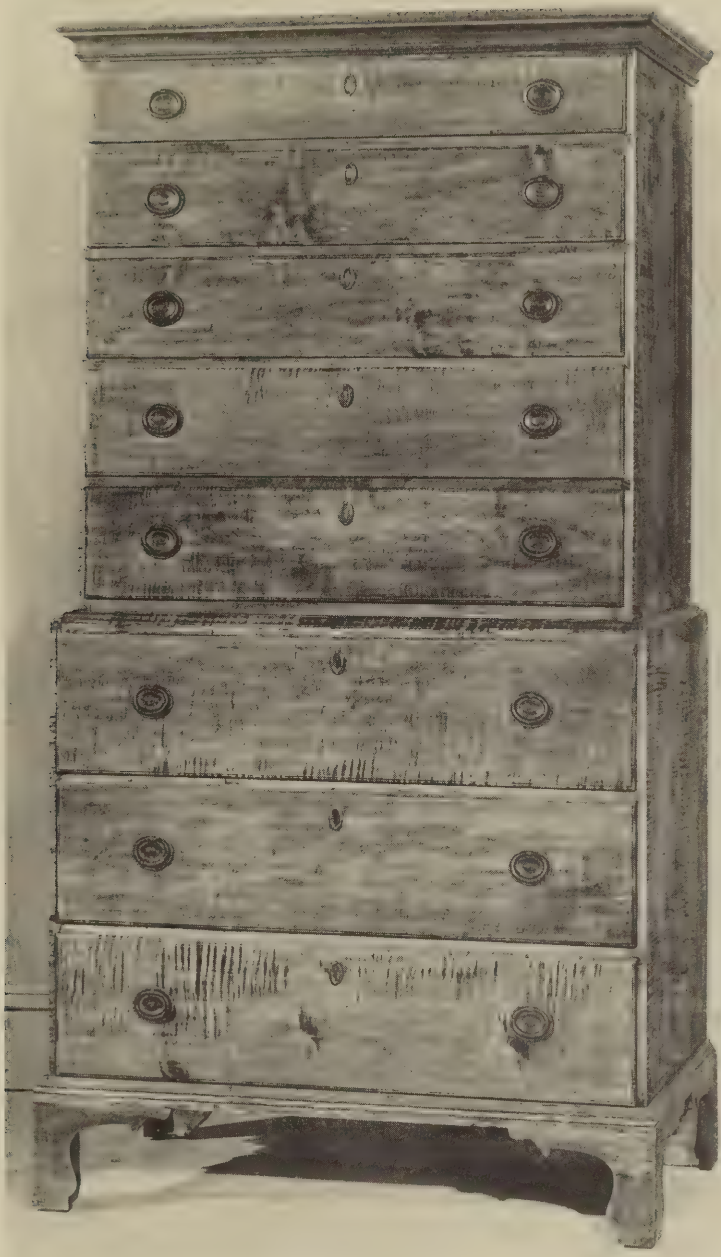
[See illustration]



[Number 144]

350 145. CURLY MAPLE CHEST ON CHEST *New England,* 1750-70
Equipped in the upper and lower parts with eight long drawers graduated in depth and exhibiting tawny-striped figure in places. Molded cornice and base; bracket feet. Old engraved and gilded metal ring handles. *Height,* 6 *feet* 3 *inches; width,* 38 *inches*

[See illustration]



[Number 145]

146. Queen Anne Curly Maple Highboy

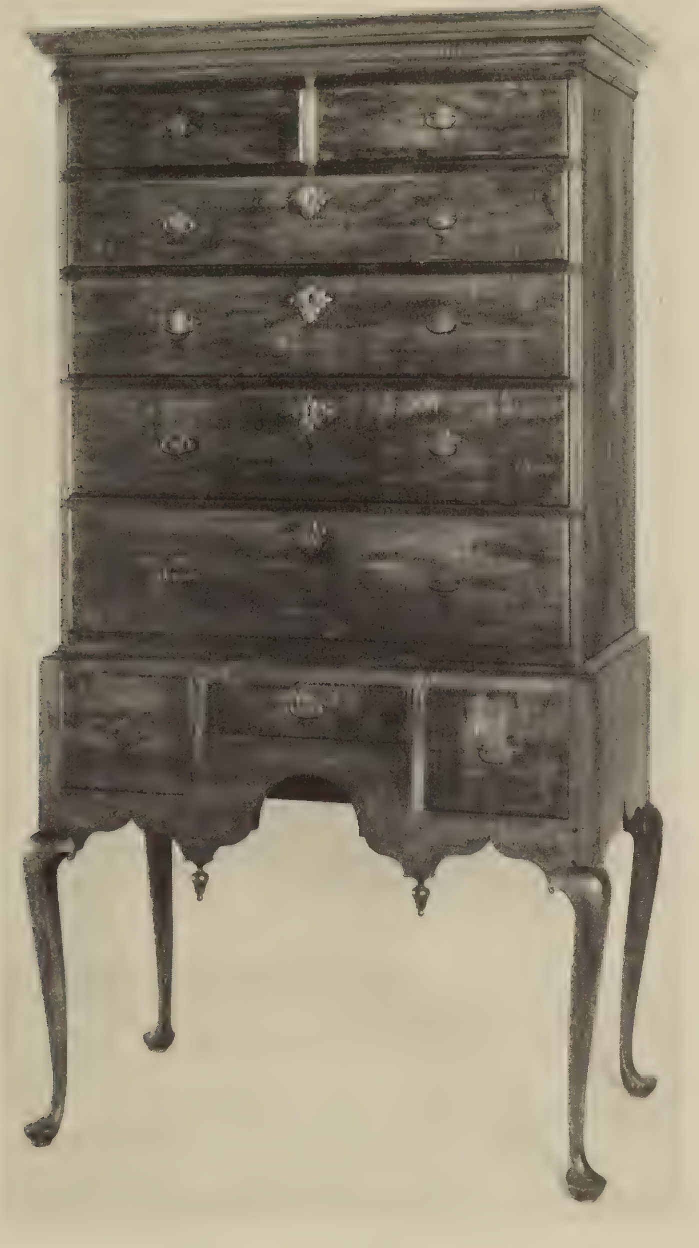
New England, 1730-45

400'

The skirt of the lower part cut in unusually graceful triple-arch pattern, above which are three small drawers. Upper part with six drawers furnished with a set of Queen Anne engraved brasses. Cove-molded cornice; cabriole legs with Dutch feet.

Height, 6 *feet* 1 *inch; width,* 37 *inches*

[See illustration]

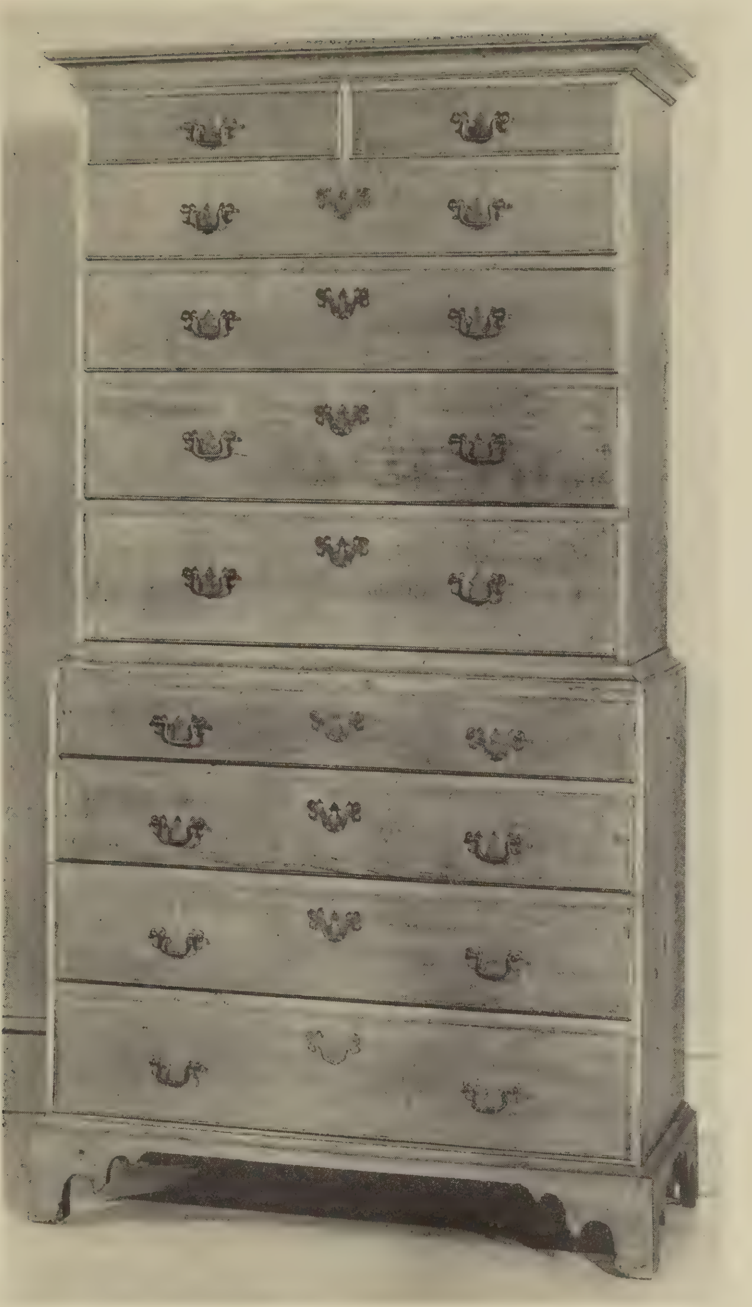


[Number 146]

147. CURLY MAPLE CHEST ON CHEST *New England,* 1750-70
Chest of two small and four long drawers, superimposed upon a slightly larger chest of four drawers. Cove-molded cornice and bracket feet. Light-textured maple with unusually fine fiddle-back figure on the drawers fronts and beautiful patina. Willow brasses. 475-

Height, 6 *feet* 2 *inches; width,* 38 *inches*

[See illustration]



[Number 147]

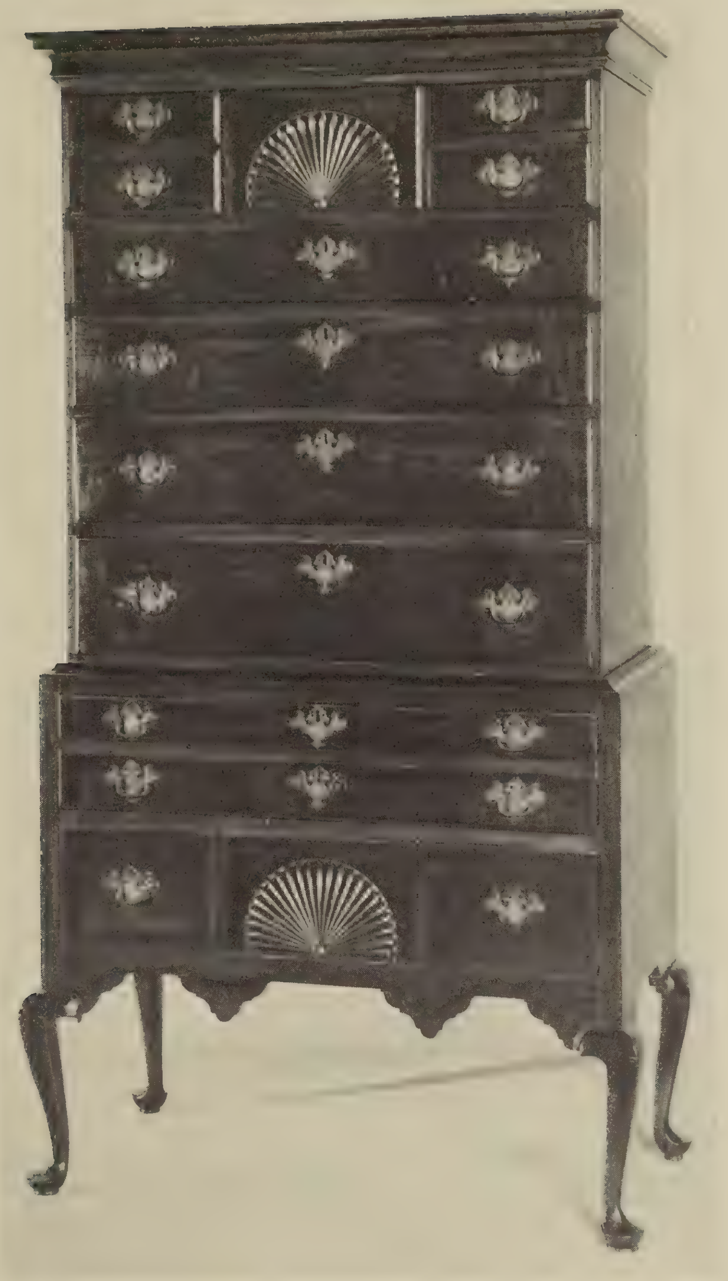
550

148 QUEEN ANNE MAPLE HIGHBOY *New England,* 1730-50
Six long drawers in the upper and lower bodies, three of which are paneled to simulate groups of small drawers. The piece is distinguished by two carved fans, one centring the top drawers, the other centring the bottom drawer. Valanced skirt, cabriole legs with Dutch feet. Shows faint fiddle-back figure in places. Willow brasses.

Height, 6 *feet* 5½ *inches; width,* 41 *inches*

Note: Highboys with six drawers in the chest section are rare; while that is not strictly the case in the present instance, the large top drawer with false fronts gives the same impression. The base section is unusually deep, having two long shallow drawers where one is the rule.

[See illustration]



[Number 148]

149. SHERATON INLAID MAHOGANY SECRETARY

BY THOMAS BURLING *New York,* 1795-1805

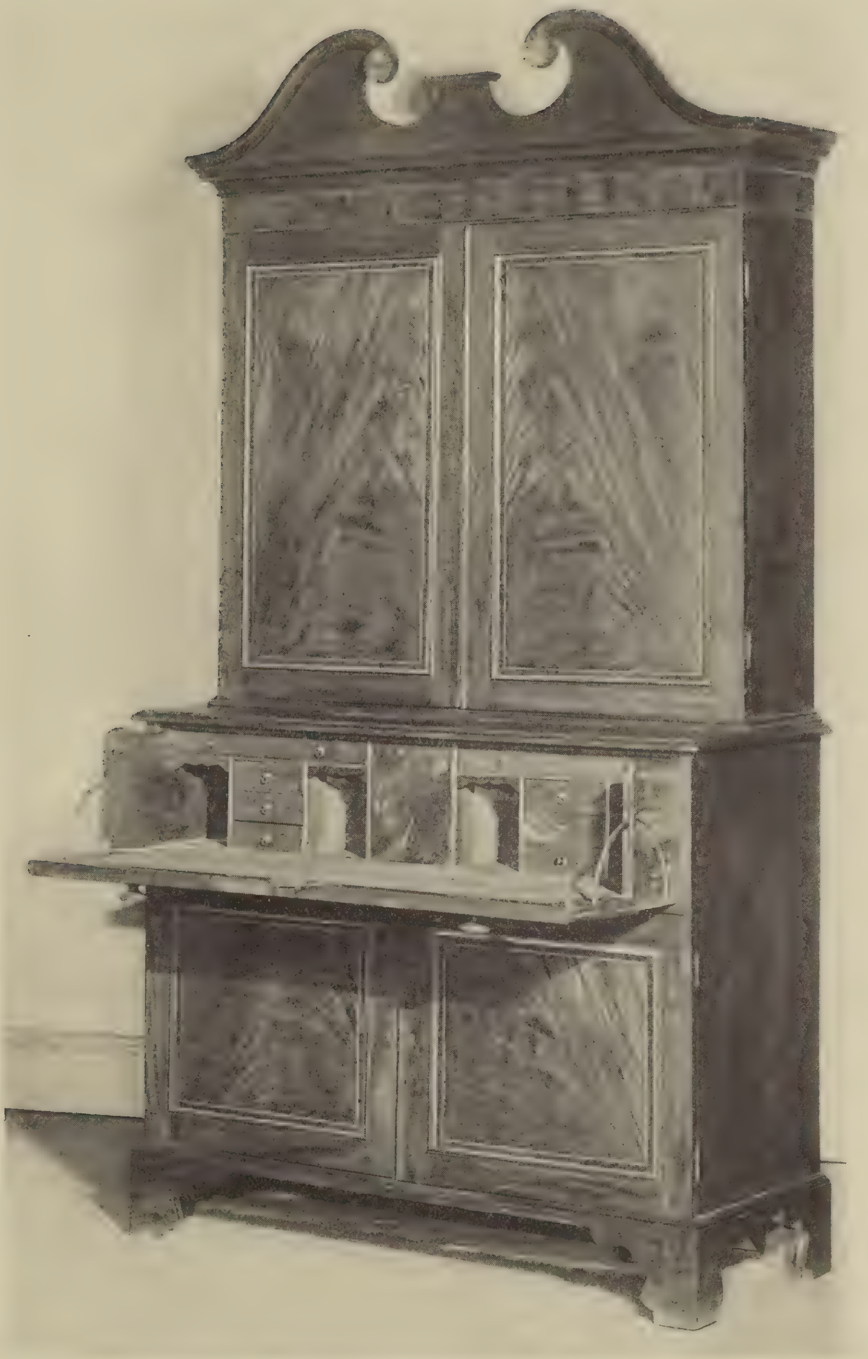
300-

Amply proportioned piece in three parts, constructed of figured Spanish mahogany inlaid and banded with stringings of holly and satinwood. Upper part with shelves enclosed by a pair of rectangular doors, surmounted by a lift-off scroll pediment, which terminates in rosettes inlaid with satinwood. Lower part has two doors enclosing shelves, above which is a deep drawer fitted as a secretary with let-down front, pigeonholes, and compartments. Maker's label, which reads: *Thos. Burling, Cabinet and Chair Maker, No.* 56 *Beekman Street, New York,* is pasted inside the upper right-hand door.

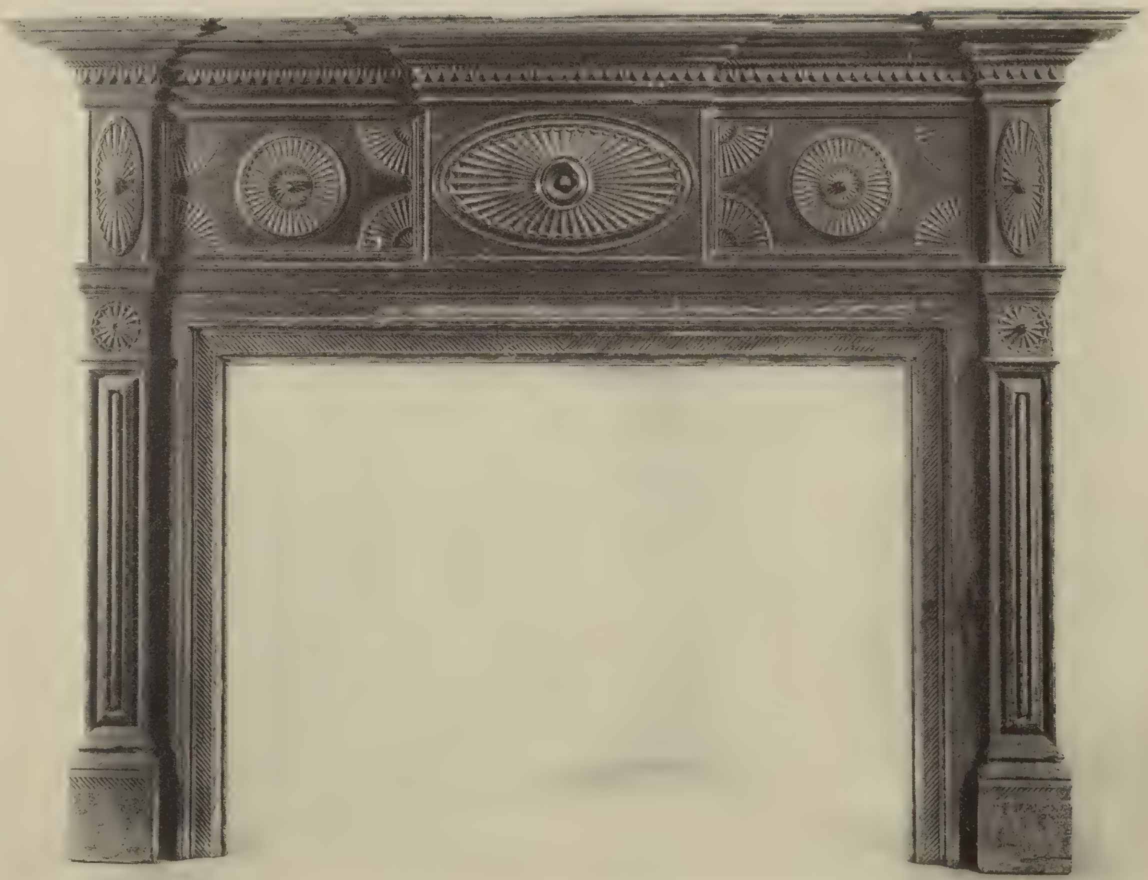
Height, 7 *feet* 9 *inches; width,* 48 *inches*

Collection of the late Philip Flayderman, American Art Association, Anderson Galleries, Inc., 1930

[See illustration]



[NUMBER 149]



[Number 150]

150. PAINTED AND CARVED PINE MANTEL *American,* 1790-1810
Baltimore type. Deep frieze carved with circular and oval sunburst medallions and segments of the same. The 'break-front' cornice with rope- and echinus-carved moldings. Molded and paneled stiles. Retains old coating of dark paint. 240-

Outside measurements: *Height,* 5 *feet* 5 *inches; length,* 7 *feet* 2 *inches*
Inside measurements: *Height,* 38½ *inches; length,* 53 *inches*

[See illustration]

151. ADAM PAINTED AND CARVED PINE MANTEL
New England, 1790-1810
The molded frieze decorated with carved husk and flower festoons and the figure of an amor, medallions, and urns, the stiles with pendent swags of flowers in rope-pattern borders. Painted gray. 150-

Outside measurements: *Height,* 5 *feet* 1 *inch; length,* 6 *feet* 9 *inches*
Inside measurements: *Height,* 44 *inches; length,* 57 *inches*

152. PAINTED AND CARVED PINE MANTEL *American,* 1780-1800
Deep frieze carved with oval sunburst motives, stiles formed as fluted double flat columns; projecting 'break front' cornice. Painted black. 140-

Outside measurements: *Height,* 5 *feet* 1 *inch; length,* 6 *feet* 3 *inches*
Inside measurements: *Height,* 38 *inches; length,* 45 *inches*

153. PAINTED AND CARVED PINE MANTEL *American,* 1790-1810
Of somewhat similar design to the preceding. Painted black. 110-

Outside measurements: *Height,* 5 *feet* 1 *inch; length,* 6 *feet*
Inside measurements: *Height,* 40 *inches; length,* 45 *inches*

154. PAINTED AND CARVED PINE MANTEL *American,* 1780-1800
Similar to the preceding. Painted gray. 150-

Outside measurements: *Height,* 5 *feet* 1 *inch; length,* 6 *feet* 3 *inches*
Inside measurements: *Height,* 41 *inches; length,* 53½ *inches*

155. PAINTED AND CARVED PINE MANTEL *New England,* 1770-90
Molded frieze with incised carving of fluting decorated with fluting and incised ornament. 'Break front' cornice, stiles formed as fluted flat columns. Painted gray. 60-

Outside measurements: *Height,* 56½ *inches; length,* 6 *feet* 2 *inches*
Inside measurements: *Height,* 35½ *inches; length,* 51 *inches*

[END OF FIRST SESSION]

$25,907 50

SECOND SESSION

Friday, January 9, 1931, at 2:15 p. m.

Catalogue Numbers 156 to 300 Inclusive

ORIENTAL LOWESTOFT

INCLUDING FINE ARMORIAL PIECES

156. Oriental Lowestoft Porcelain Saucer Dish with Eagle Decoration *Circa* 1800
The centre painted with conventionalized American eagle in sepia and
55- gold, the border with gold festoons. *Diameter, 8 inches*

157. Oriental Lowestoft Porcelain Cup, Saucer and Plate *Circa* 1825
Painted with coats of arms and a monogram in colors and gold, with
15- diapered blue borders. [Lot.]
The cup and saucer from the collection of G. E. Lawrence, American Art Association, 1921

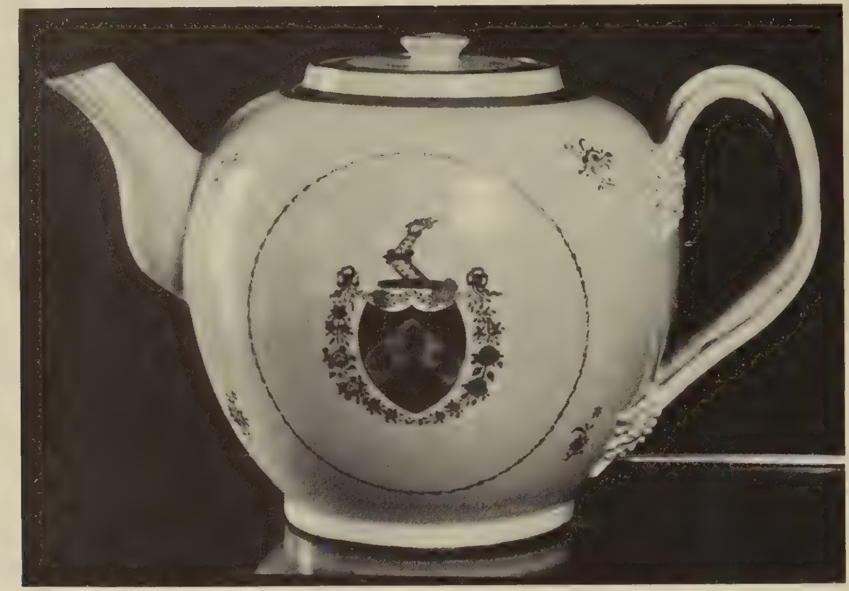
158. Two Oriental Lowestoft Porcelain Small Covered Pitchers *Circa* 1780
Pear-shaped, the covers with strawberry finials; entwined branch handles.
90- Painted with small bird crests and floral ornament. One slightly
chipped. *Height, 5½ inches*

159. Oriental Lowestoft Porcelain Teapot *Circa* 1810
Cylindrical with entwined branch handle, the cover with strawberry
65- finial. Painted with small flowers and diaper ornament in rose and
green. *Height, 5½ inches*

160. Two Oriental Lowestoft Porcelain Plates *Circa* 1810
One decorated with memorial medallion, consisting of urn and weeping
willow, and meandered ribbon border; the other, with armorial crest
15- and sepia and gold diapered border. *Diameters, 7½ and 9¾ inches*
The first, from the collection of G. E. Lawrence, American Art Association, 1921

161. SET OF SIX FAMILLE ROSE PORCELAIN PLATES *Circa* 1830
Painted with small groups of peonies, prunus blossoms, and leaves, in the *famille rose* enamels. *Diameter, 9 inches*

90-



[NUMBER 162]

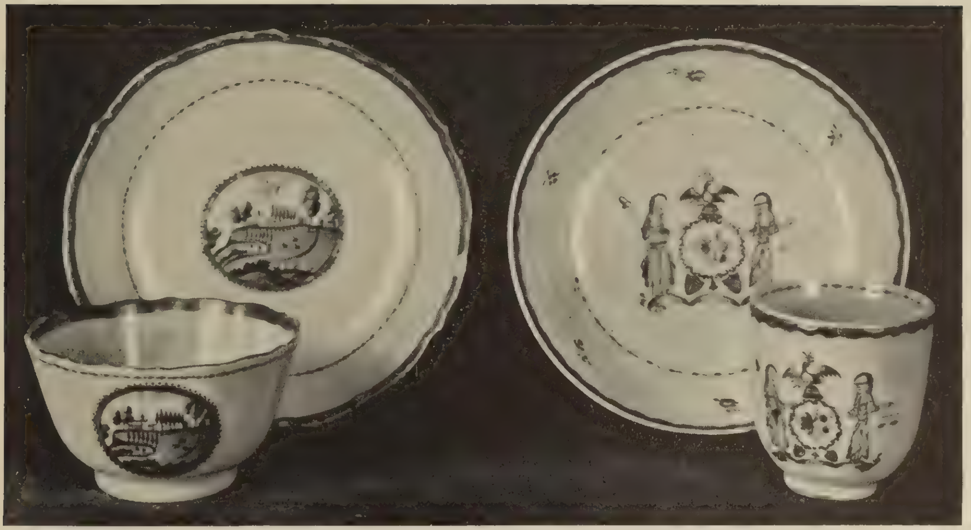
162. LARGE ORIENTAL LOWESTOFT PORCELAIN ARMORIAL TEAPOT
Circa 1790
Spherical, with ribbed short spout, entwined branch handle, and flat top. Painted with a coat of arms composed of a shield azure with three gold lioncelles, ensigned by an arm holding a dagger and with flower mantling. *Height, 7¾ inches*

[See illustration]

270-

163. LARGE ORIENTAL LOWESTOFT PORCELAIN COVERED PITCHER
Circa 1800
Tapered body, entwined branch handle, and contracting neck. Finely painted with a medallion containing a monogram, wreath, and sprigs of flowers, in colors and gold, and beaded. *Height, 6½ inches*

30-



[Number 164] [Number 165]

164. Oriental Lowestoft Porcelain 'Mount Vernon' Cup and Saucer *Circa* 1800

80- Fluted handleless cup with matching saucer. Finely painted in sepia and gold with a landscape vignette in a circular medallion said to represent Mount Vernon. Gold borders. Rare.

[See illustration]

165. Oriental Lowestoft Porcelain Cup and Saucer, with New York State Coat of Arms *Circa* 1800

230- The cup and the saucer decorated in enamel colors, India ink, and gold with the arms of New York State, composed of figures of Liberty and Justice holding a wreath, above which is a dove with spread wings and, below, two small American shields. Borders with deep blue undulating bands. Rare.

Height of cup, 2½ inches; diameter of saucer, 5½ inches

[See illustration]

166. Oriental Lowestoft Porcelain Cylindrical Teapot *Dated* 1780

160- Delicately painted in gold and India ink with two medallions suspended from a ribbon tie enclosing monogram, also detached small flowers. Entwined handle and flat cover. *Height, 5½ inches*

167. Twelve Oriental Lowestoft Porcelain Plates *Circa* 1790
Ten dinner plates, one soup plate, one large plate. The centre painted with oval medallion containing monogram, surrounded by flowers and ribbon knot, the border with narrow fillet of husk ornament. In rose, green, and gold. A few slight chips.

270.

Diameters, 9½ and 10½ inches

[See illustration of one, opposite]

168. Set of Twelve Oriental Lowestoft Porcelain Plates
Circa 1820
The centre decorated with monogram in oval medallion, the border with conventional valance design in blue and gold. A handsome set with the rare 'lemon peel' surface. *Diameter, 9¾ inches*

630-

169. Oriental Lowestoft Porcelain Punch Bowl *Circa* 1800
Painted with small sprigs of flowers and leaves, the rim with a band of diaper ornament in rose, green, and gold. Rim chipped.
Diameter, 11¼ inches

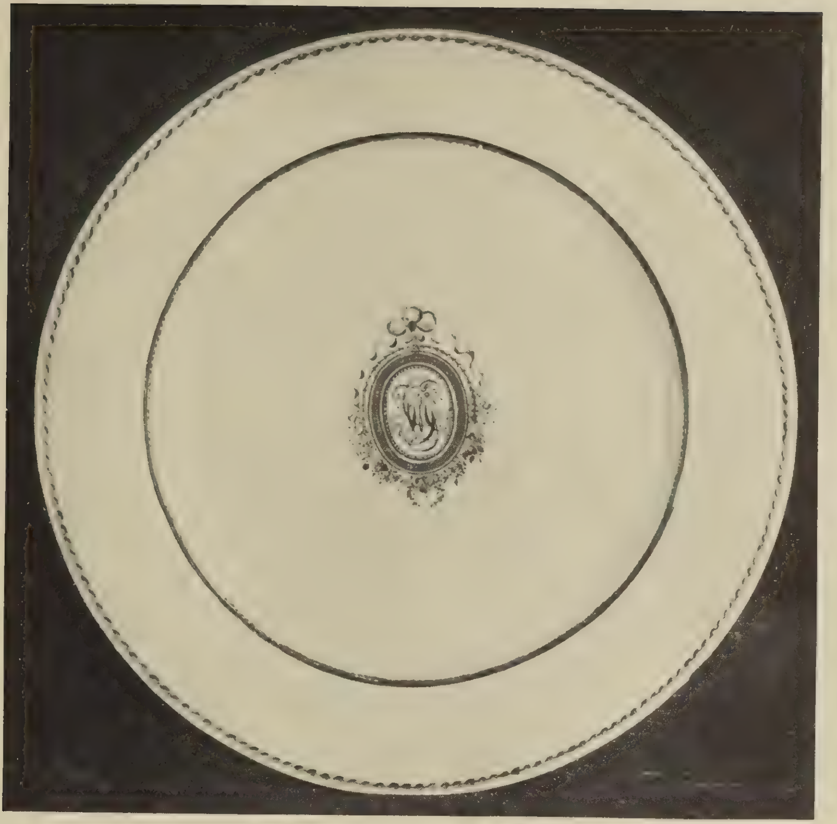
110-

170. Oriental Lowestoft Armorial Porcelain
Part Tea Service *Circa* 1760
Comprising spherical teapot with domed cover, pear-shaped cream jug with cover, small sugar bowl, spoon tray, two handleless cups and two saucers, and small bowl. Finely painted in colors and gold with a coat of arms in scroll mantling and with motto: *Aequam servare mentem,* the borders with bands of arabesques in sepia and gold. Some of the prices are of eggshell quality, and some delicately painted with groups of peonies and leaves in white vitreous enamel. Very rare. [Lot.]

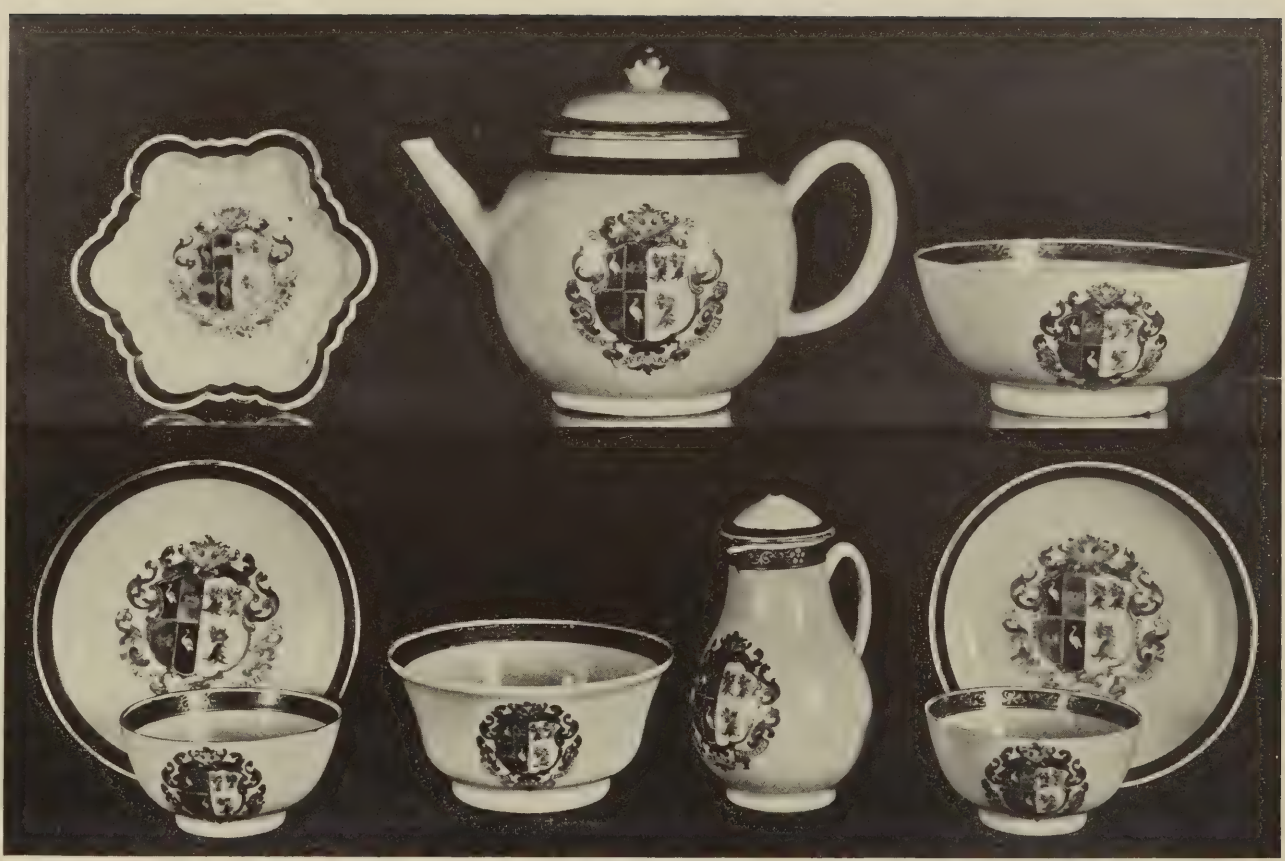
300-

Note: This motto appears on the arms of Sir Francis Haydn Green, Bart., and Sir Arthur Wilfred Graham Moon, Bart.

[See illustration facing page 89]



[Number 167]



[Number 170]

IMPORTANT EARLY AMERICAN GLASS

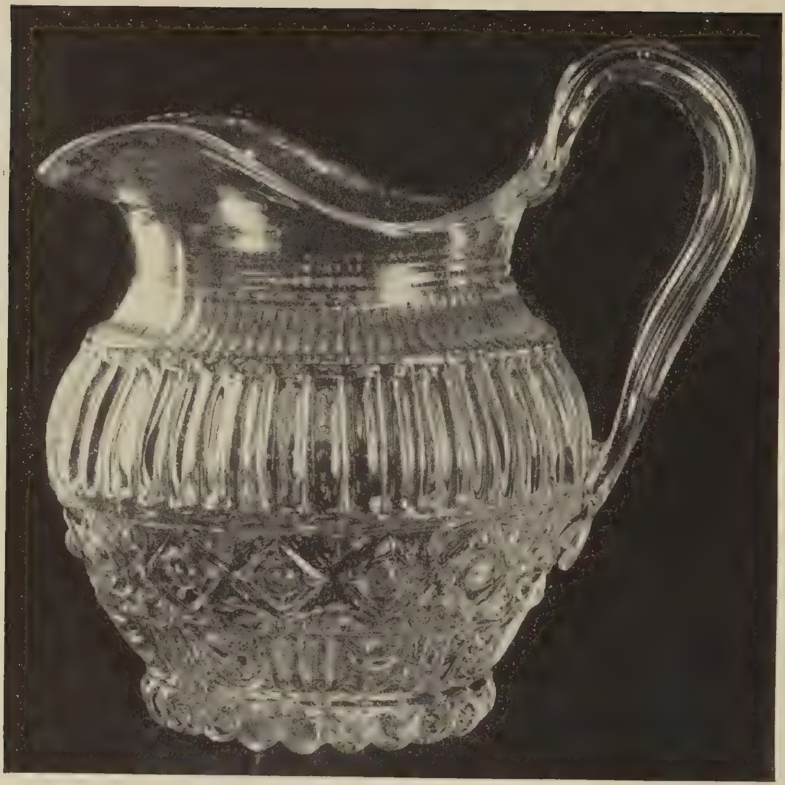
THE following lots [Nos. 171-205] comprise examples of American glassmaking of the eighteenth and nineteenth centuries made in Pennsylvania, the Jerseys, the New England states, and the later settled inland states such as Ohio. Included in the group are pieces which, for quality and rarity, would be difficult to duplicate. Authorities on the subject have testified that these items are indubitable specimens from the factories to which they have been ascribed in the catalogue.

171. THREE-SECTION-MOLD FLIP GLASS *New England,* 1835-65
Beaker-shaped, blown in fluted and quilted pattern.
Height, 4¾ *inches*
60-

172. THREE-SECTION-MOLD FLIP GLASS *New England,* 1835-65
Of similar pattern to the preceding. *Height,* 4⅞ *inches*
60-

173. OLIVE GREEN GLASS RIBBED FLASK *Pennsylvania,* 1783-1830
Of flattened ovoid shape with short neck. Finely ribbed in basket pattern, and of a beautiful shade of olive green. Probably blown at the Pitkin Works. *Height,* 6 *inches*
30-

174. OLIVE GREEN GLASS RIBBED FLASK *Pennsylvania,* 1783-1830
Of similar pattern to the preceding, but of less brilliant color.
Height, 6 *inches*
35-



[Number 175]

175. Four-mold Crystal Glass Pitcher

Amelung, Md. (?), 1790-1845

325- Swelling body molded with vertical ribbing in diamond and chevron pattern, daisy-shaped foot, and reeded loop handle. Heavy glass with yellowish tinge. *Height, 8 inches*

[See illustration above]

176. Sandwich Molded Lacey Glass Octagonal Dish

Massachusetts, 1845-65

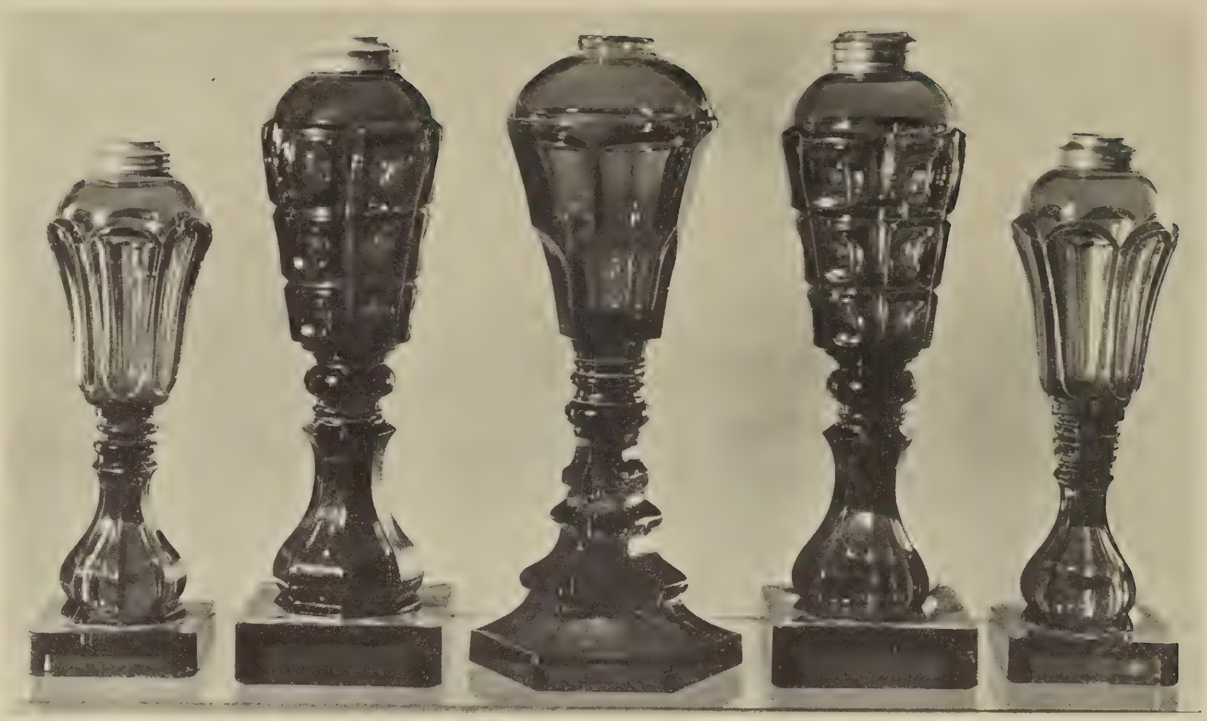
110- Uncommonly fine example of this type of molded glass. With thistle scroll and leaf design. *Width, 9 inches*

177. Pair Emerald Green Pressed Glass Fluid Lamps

Pennsylvania or Massachusetts, 1840-55

260- Paneled tulip-shaped bowl on ringed socle and square base, with metal screw cap. Rare in this color. *Height, 8¼ inches*

[See illustration opposite]



[177] [178] [179] [178] [177]

178. PAIR AMETHYST PRESSED GLASS FLUID LAMPS

Pennsylvania or Massachusetts, 1840-1855

300· Paneled geometrically and with graduated circular depressions, with octagonal baluster socle and square base. Metal screw caps of different patterns. Very rare in this fine color. *Height,* 10 *inches*

[See illustration on preceding page]

179. PURPLE AMETHYST MOLDED GLASS FLUID LAMP

Pittsburgh, Pa. (?), 1835-65

100· Inverted pear-shaped bowl with paneled sides, on hexagonal socle and flaring foot. Very fine example attributed to Pittsburgh. Metal burner missing. *Height,* 10 *inches*

[See illustration on preceding page]

180. THREE-SECTION-MOLD FLINT GLASS DISH *New England,* 1835-65

35· Flaring sides and molded rims. Molded in daisy, diamond, and rib pattern. *Diameter,* 6¼ *inches*

181. TWO THREE-SECTION-MOLD FLINT GLASS DISHES

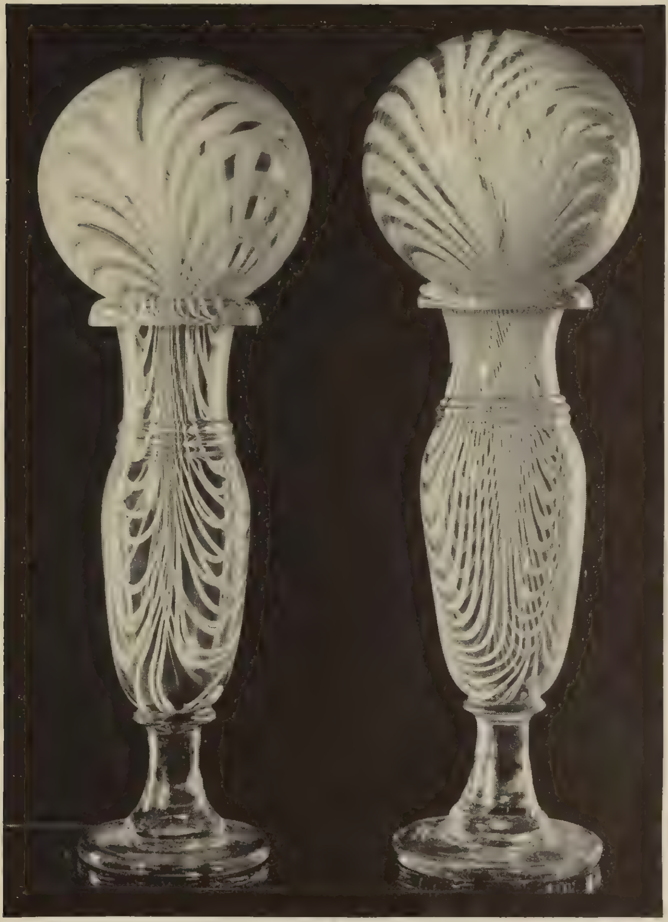
New England, 1835-65

45· Shallow sauce dishes, molded in rib, quilted, and daisy pattern.

Diameters, 5 *and* 5½ *inches*

182. ROYAL BLUE FLINT GLASS TULIP VASE *Pittsburgh, Pa.,* 1845-55

65· Tulip-shaped, paneled bowl with scalloped rim, on octagonal stem and spreading foot. *Height,* 9¼ *inches*



[NUMBER 183]

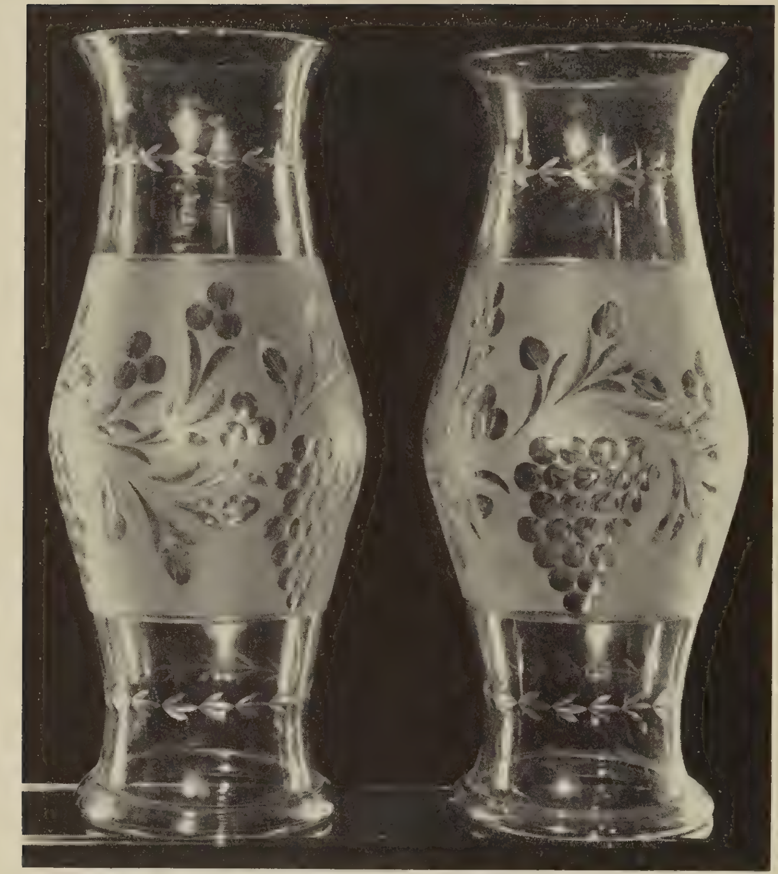
183. PAIR CRYSTAL GLASS TALL VASES AND BALLS, WITH OPAQUE WHITE MARKINGS *South Jersey,* 1835-65
Tapered baluster form with ringed neck, down-turned rim, and spreading foot. Handsomely marked with opaque white loops and surmounted by large spheres of clear glass similarly marked. 680-

Height of vases, 14¾ inches; diameter of balls, 6½ inches

Note: This is considered to be the finest known pair of vases and balls of this type.

Collection of the late Frederick W. Hunter

[See illustration]



[NUMBER 184]

184. PAIR ENGRAVED FROSTED AND CLEAR GLASS HURRICANE SHADES *Massachusetts or New York, 1825-55*

260

Baluster- or bobbin-shaped with molded flaring foot; frosted deep band around centre, cut to the clear in a design of conventional grapevine and foliage, a narrow fillet of husk leaf ornament above and below. Probably made at Brooklyn.

Height, 22½ inches; diameter, 9¼ inches

Collection of Stephen Van Rensselaer

[See illustration]

185. PAIR ENGRAVED FROSTED GLASS HURRICANE SHADES
Massachusetts or New York, 1825-55
Of similar shape to the preceding pair, entirely frosted and cut to the clear with three encircling vines of grapes and foliage. Probably made at Brooklyn. *Height, 18½ inches*

260-

186. SMALL AQUAMARINE GLASS PITCHER *South Jersey*, 1780-1835
Bulbous, with superimposed decoration, flaring lip, crimped handle and foot. Good example. *Height, 4 inches*

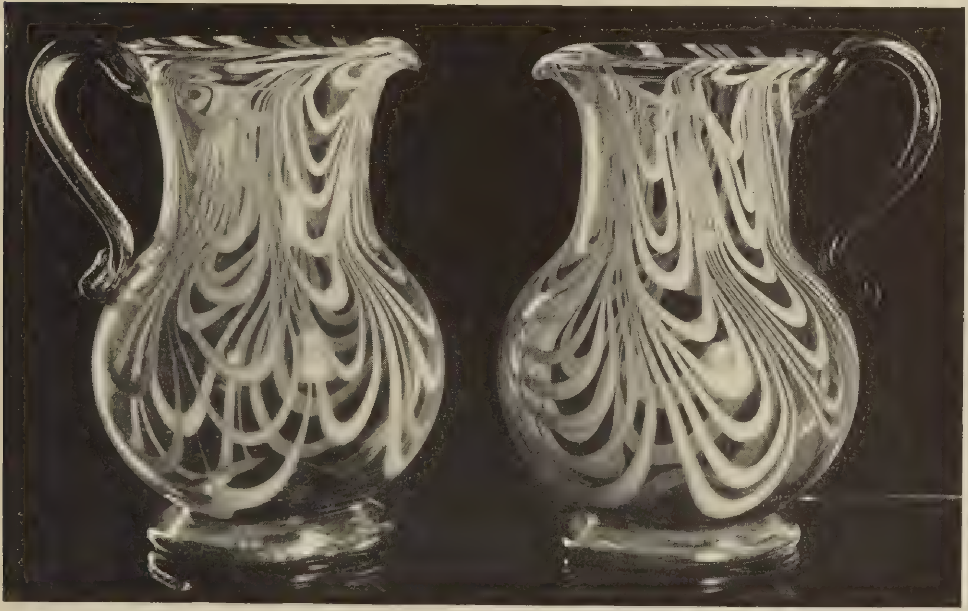
65-

187. PAIR MILLVILLE AQUAMARINE GLASS PITCHERS WITH OPAQUE WHITE WHORLS *South Jersey*, 1835-45
Bulbous, with flaring rim, spreading irregular foot, and loop handle. Richly marked with opaque white whorls simulating semi-precious minerals. Very fine and rare. *Height, 7¾ inches*

320-

Collection of the late William Montague

[See illustration]



[NUMBER 187]

188. Stiegel Engraved Clear Glass Flip *Pennsylvania,* 1767-74
Large size flip, with greenish tinge; etched decoration of formalized basket of flowers. Good condition.
130-
Height, 7⅞ inches; diameter, 6 inches

189. Ultramarine Blue Glass Vase *New England,* 1843-65
Lily-shaped, the paneled sides with graduated oval depressions, on hexagonal flaring foot. Attributed to the Sandwich factory. Rare in this color. *Height, 9 inches*
45-

190. Cobalt Blue Flint Glass Sugar Bowl with Cover
Pennsylvania or South Jersey, 1767-1774
Of urn shape, on flaring foot; domed cover with ringed finial in six tiers. Fine quality and rare in this size.
130-
Height, 7¼ inches; diameter, 4¾ inches
Collection of the late Frederick W. Hunter

[See illustration]

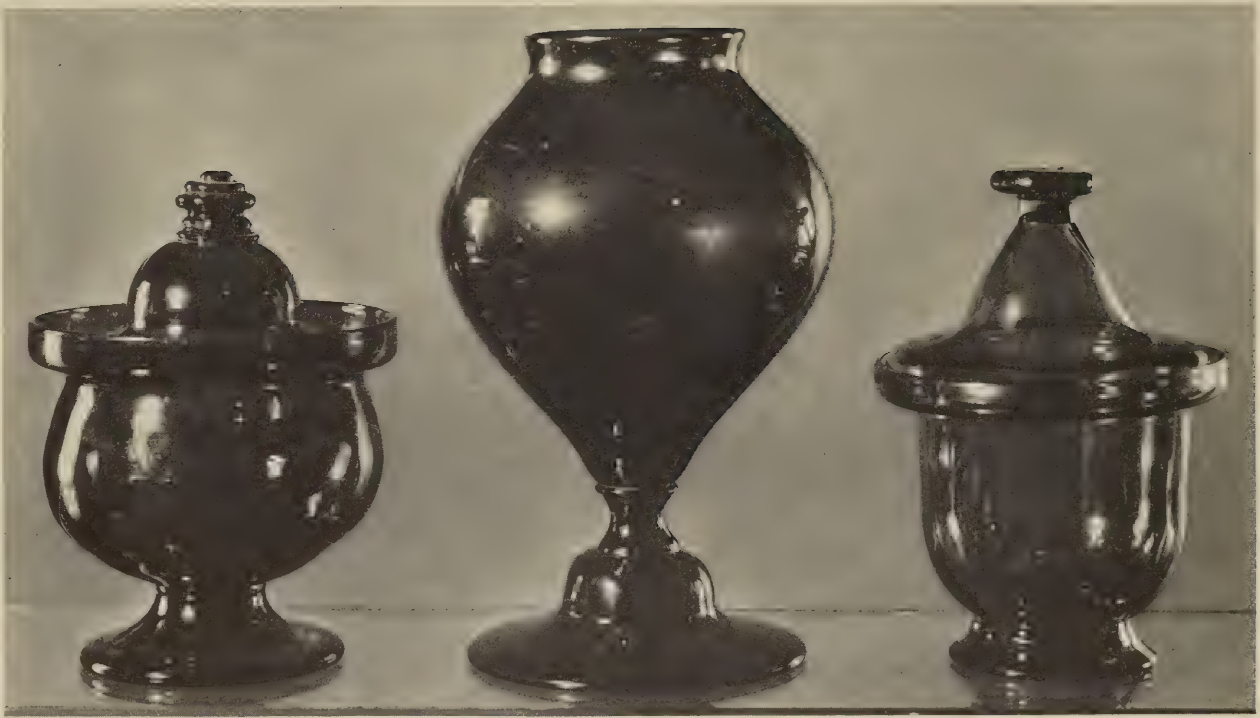
191. Sapphire Blue Glass Sugar Bowl with Cover
Pennsylvania or South Jersey, 1770-1840
130-
Mortar-shaped, with extended rim and slightly flaring foot. Pointed dome lid with irregular mushroom finial. Very rare.
Height, 7 inches; diameter, 4½ inches
Collection of the late William Montague

[See illustration]

192. Stiegel Type Bluish Purple Glass Vase
Pennsylvania, 1765-1774
150-
Pear-shaped body on domed flaring foot. These exceptionally graceful vases generally were made in pairs, and are attributed to Stiegel.
Height, 8¾ inches
Collection of the late William Montague

[See illustration]

193. Aquamarine Glass Jar *Pennsylvania,* 1805-25
Straight-sided circular vessel, with irregular molded rim and domed base. Product of a window glass works.
35-
Height, 7 inches; diameter, 9 inches



[NUMBER 190] [NUMBER 192] [NUMBER 191]

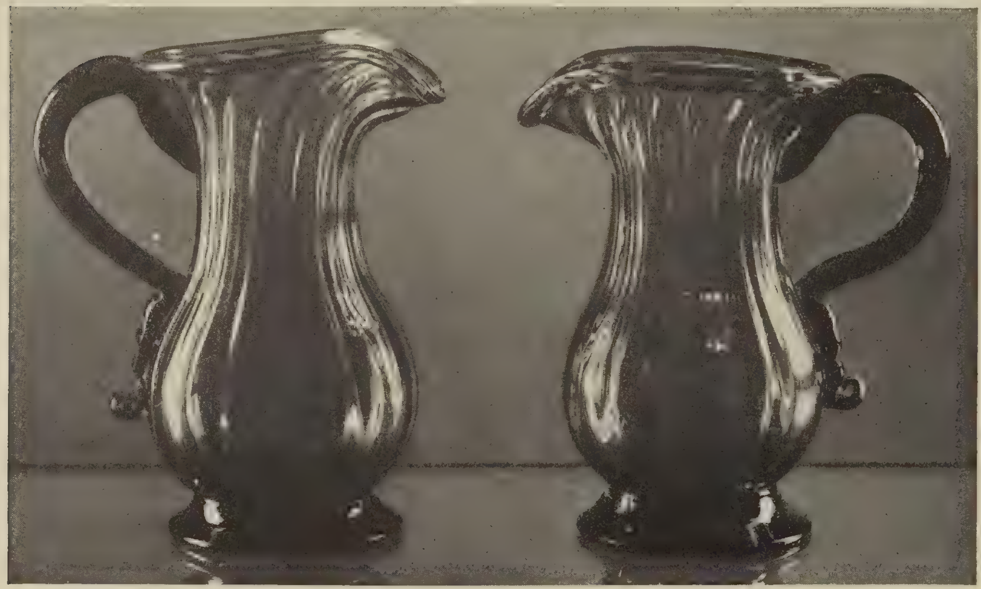
194. TWO THREE-MOLD OLIVE GREEN GLASS DECANTERS

New York or New Hampshire, 1783-1845

70- Club-shaped and molded in 'sun burst', diamond, and rib pattern. Type made by Pitkin at Keene, N. H., and New York.

Height, 7 *inches*

One from the Collection of the late William Montague



[NUMBER 195]

195. PAIR STIEGEL SAPPHIRE BLUE GLASS SWIRLED PITCHERS

Pennsylvania, 1764-74

Small flint glass pitcher blown into a mold. Bulbous, with flaring lip and base and crimped loop handle, the perpendicular fluting curving
150- to a swirl at the top. *Height,* 5¼ *inches*

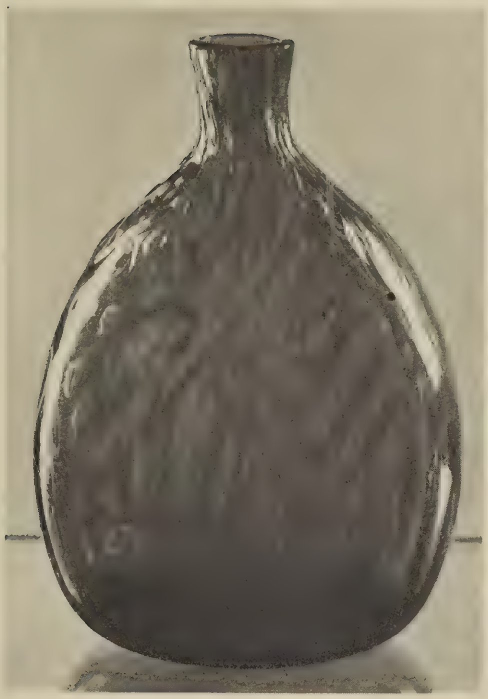
Note: This pair of pitchers were blown at Manheim, Pa., and are attributed to Stiegel. They have never been separated.

Collection of the late William Montague (Nos. 109 and 168)

[See illustration]

196. SAPPHIRE BLUE PRESSED GLASS VASE *Massachusetts* (?), 1840-65

Lily-shaped, with paneled sides and crimped rim; on hexagonal flaring
55- socle, chipped. Rare in this color. *Height,* 11 *inches*



[Number 197]

197. **Stiegel Amethyst Flint Glass 'Diamond Daisy' Toilet Bottle** *Pennsylvania,* 1767-74

Slightly flattened ovoid body in diamond, daisy, and ribbed pattern, converging to a small neck. Concave base with pontil. Attributed to
475- Stiegel. *Height,* 4⅞ *inches*

Note: These 'diamond daisy' small bottles in the exquisite amethyst or red amber colored glass are considered the most beautiful and valuable types of glass made in Colonial America.

[See illustration]

198. **Set of Four Stiegel Enameled Clear Flint Glass Tumblers** *Manheim, Pa.,* 1767-74

Beaker-shaped small tumblers, painted in colored enamels with sprays of flowers and birds. Attributed to Yetters, an enameler employed at
180- the Stiegel Glass Works. Very rare.
Height, 3½ *inches; diameter,* 3 *inches*

Collection of the late William Montague

199. Stiegel Type Cobalt Blue Glass Faceted Salt Cup
Pennsylvania, 1764-74

60-

Goblet-shaped, on flaring foot faceted in diamond or trellis pattern. Attributed to Stiegel. *Height,* 3⅛ *inches*

Collection of the late William Montague

200. Stiegel Enameled Flint Glass Rummer
Manheim, Pa., dated 1770

360-

Of beaker shape with heavy rounded foot. Painted with birds and foliage in colored enamels, and the initials and date J B 1770.
Height, 4¾ *inches; diameter,* 4 *inches*

> *Note:* This rummer is one from a group of six assembled by the late William Montague of Morristown, Pa., who purchased them in and around Manheim, Pa., from descendents of the original owners. They are considered authentic examples of the work of America's most celebrated glass maker, Henry William Stiegel. The present rummer is attributed to Sebastian Witmer, who was one of the four enamelers employed by Stiegel. (*Vide* Rhea Mansfield Knittle, *Early American Glass.*)

[See illustration]

201. Aquamarine Glass Milk Bowl *Ohio,* 1795-1820

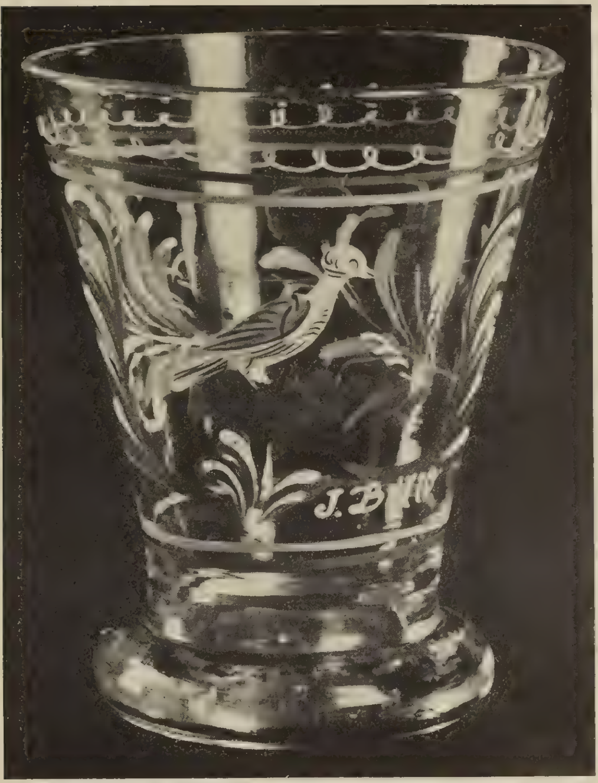
40-

Shallow bowl with flanged flaring rim and domed base with rough pontil mark. Blown bowl of good guality glass enhanced by its slight irregularity of shape. *Height,* 3½ *inches; diameter,* 12½ *inches*

202. Pair Large Purple Glass Apothecary Bottles with Stoppers *Ohio* (?), 1855-65

150-

Spherical with tapered neck and ball stopper; domed base with ground-off pontil. A handsome pair of blown show-window bottles.
Height, 17 *inches; diameter,* 9½ *inches*



[NUMBER 200]

203. STIEGEL COBALT BLUE GLASS DIAMOND-FACETED SUGAR BOWL WITH COVER *Pennsylvania,* 1765-1774

525-

Semispherical bowl on slightly flaring foot, the sides faceted in large diamond or trellis pattern. Cover slightly overlapping, faceted in large daisy or so-called 'Gothic panel' design in chevron border, and with swirled finial. *Height,* 6 *inches; diameter,* 5 *inches*

Note: An exceedingly fine and rare specimen of Stiegel glass, probably unsurpassed in color.

Collection of the late William Montague

[See illustration]

204. STIEGEL TYPE SAPPHIRE BLUE GLASS DIAMOND-FACETED SUGAR BOWL WITH COVER *Pennsylvania,* 1767-1774

425-

Similar to the preceding in shape, the bowl and cover faceted in diamond or trellis pattern, the pear-shaped finial spirally reeded or swirled. *Height,* 6½ *inches; diameter,* 5 *inches*

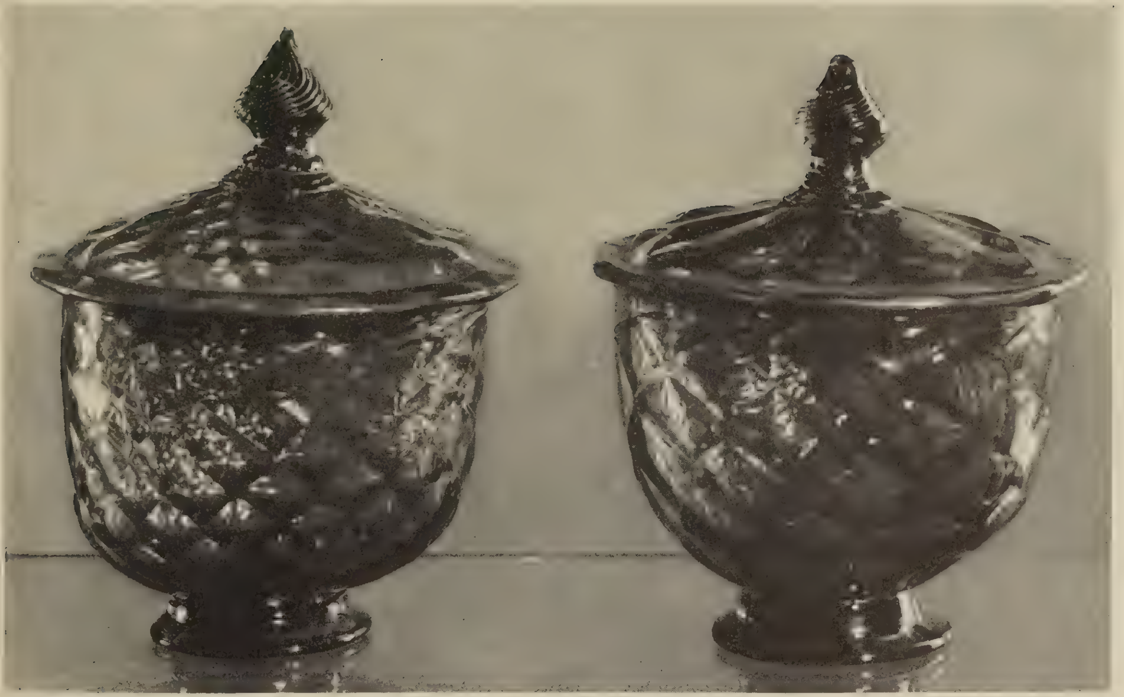
Note: This sugar bowl and cover is attributed to Stiegel and is in every way worthy of this renowned Colonial glassmaker.

[See illustration]

205. TWO PAIRS PRESSED GLASS SALT CELLARS *New England,* 1845-65

90-

Jardiniere shape, one pair opalescent, of Sandwich type, molded with *fleur de lis* and scroll pattern, the other of clear glass, molded with four eagles supporting shields suspended on coiled ropes. *Length,* 3 *inches*



[Number 204]	[Number 203]

A GROUP OF SOME OF THE FINEST AND RAREST OF THE COLORED LITHOGRAPHS BY CURRIER & IVES

206. THE AMERICAN TROTTING STUD

Mambrino Pilot [Three lines of pedigree.] Flora Temple. [Two lines of pedigree.]

500 - Lith. of Currier & Ives. Stone signed J. Cameron. Copyright 1866. Large folio. Wide margin. H.T.P. 3348.

The only copy to appear at auction. Fine.

[See illustration]

207. "TROTTING CRACKS" AT HOME

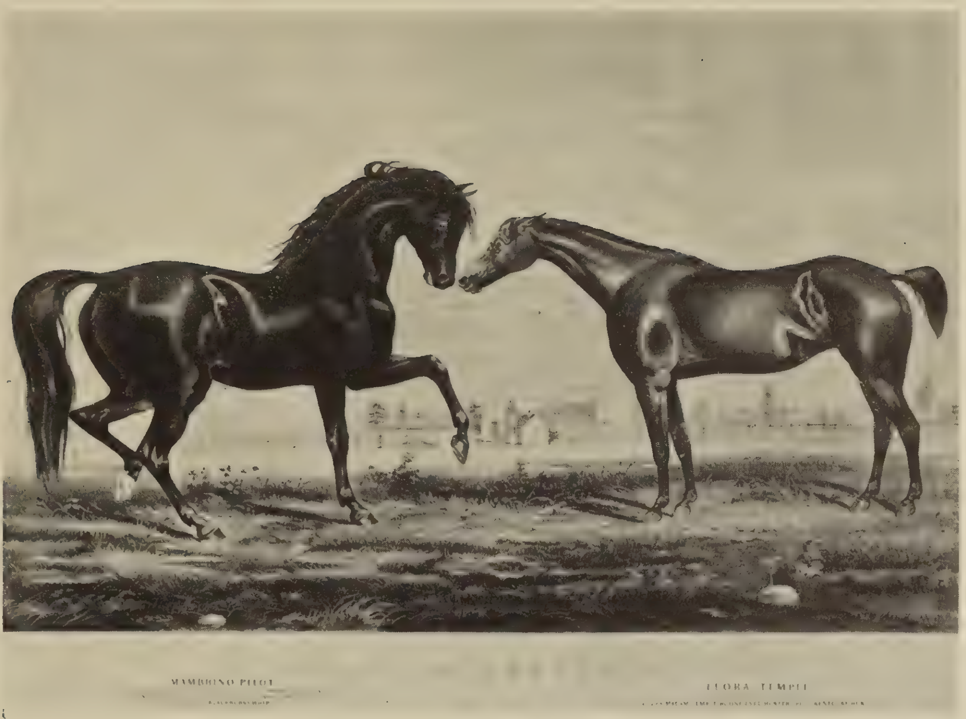
270 - A Model Stable. [Shows Peerless, Dexter, The Auburn Horse.] Sketched by Thos. Worth. Lith. of Currier & Ives. Stone signed by Thos. Worth. Copyright 1868. Large folio. Good margins.

Scarce. Fine copy in perfect condition.

208. THE ROAD—SUMMER

335 - Painted by R. A. Clarke. Lith. of N. Currier. Copyright 1853. Stone signed O. Knirsch. Large folio. Full margins. H.T.P. 2472.

Superb copy of an extremely rare print. Companion to the following.


MAMBRINO PILOT
FLORA TEMPLE

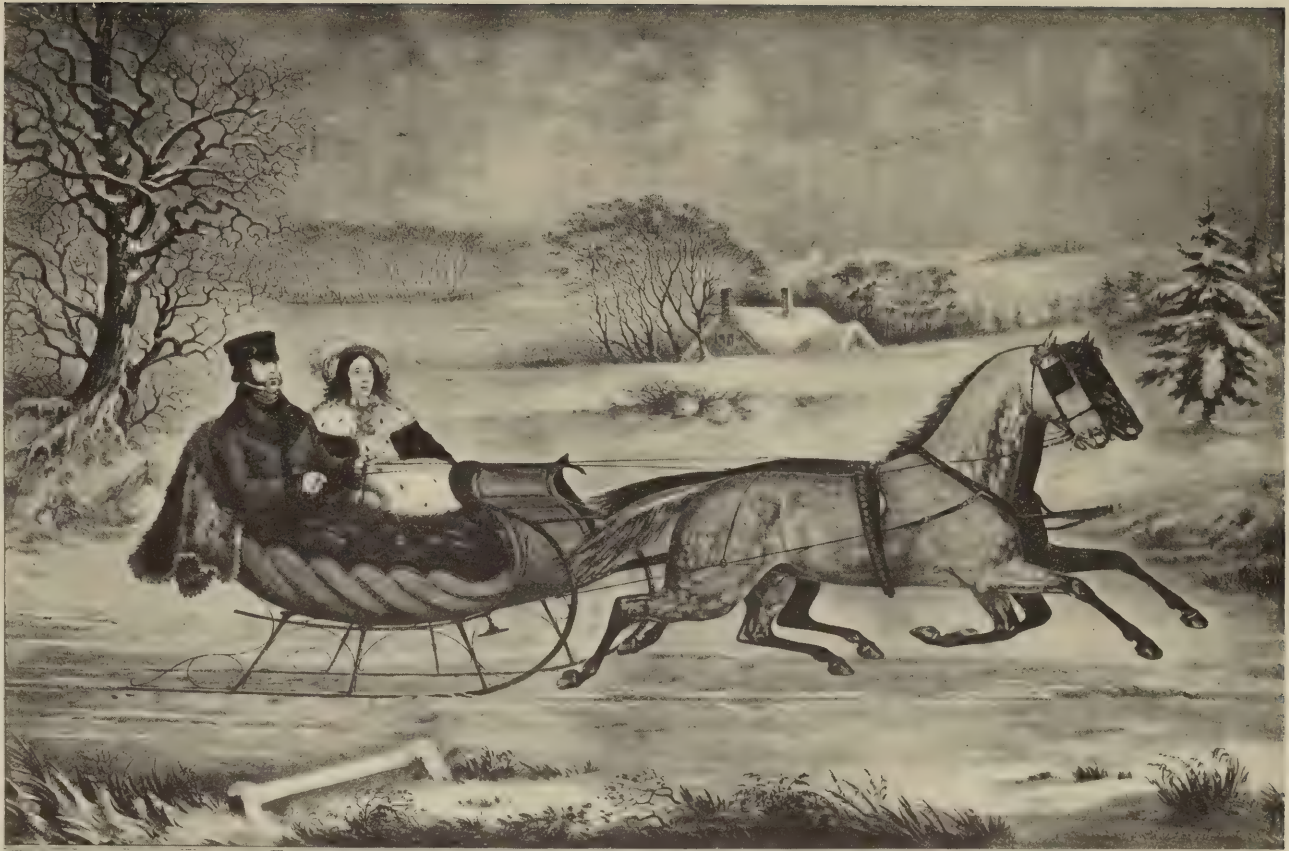
[NUMBER 206]

209. The Road—Winter
O. Knirsch, Lith. Lith. of N. Currier, N. Y. Copyright 1853. Large folio. Wide margin. H.T.P. 2473.
700 A very desirable print. The gentleman driver is Nathaniel Currier. Companion to the preceding.

[See illustration]

210. Flora Temple and Highland Maid
Centreville Course L. I. June 15th, 1853. [Four lines of additional text.]
Lith. & Pub. by N. Currier. Stone signed L. Maurer. Copyright
150 1853. Large folio. Fair margins. H.T.P. 3491.
Very scarce.

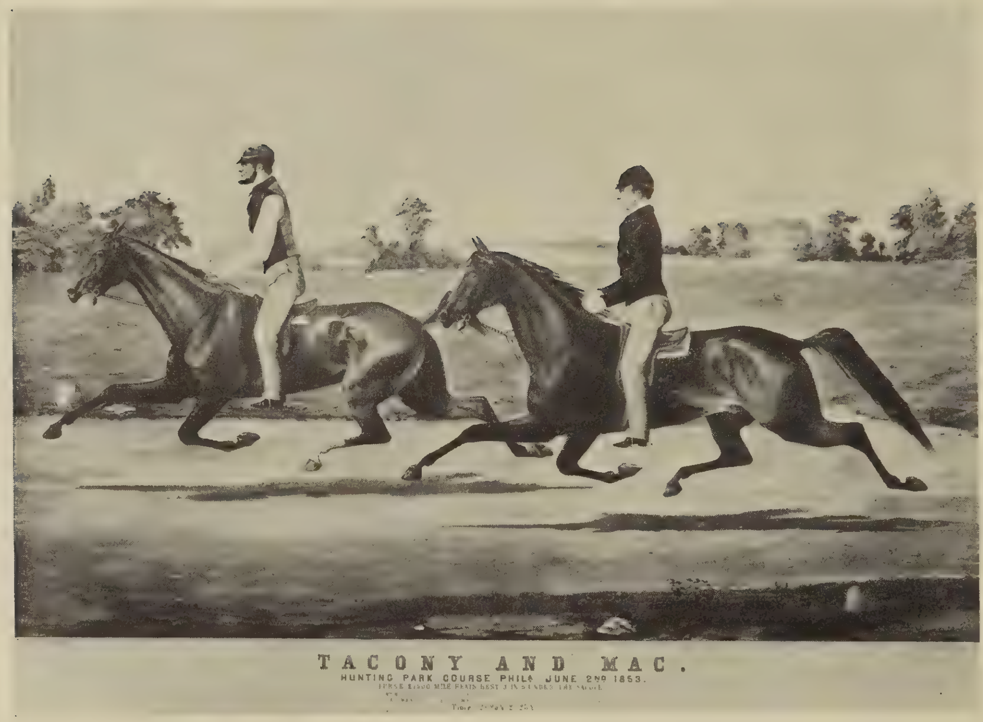
211. Sontag and Flora Temple at the Half Mile Pole in 1:13!
In their Great Match for $2000 over the Union Course L. I., May 7th, 1855. [Four lines of additional text.]
225 Lith. & Pub. by N. Currier. Signed in the stone L. Maurer. Copyright 1855. Large folio. Full margins. H.T.P. 3799.
Very scarce. Fine copy in perfect condition.



THE ROAD,-WINTER.

PUBLISHED BY N CURRIER, 152 NASSAU ST NEW YORK

[NUMBER 209]


TACONY AND MAC.
HUNTING PARK COURSE PHILA JUNE 2ND 1853.

[NUMBER 212]

212. TACONY AND MAC

Hunting Park Course Phila. June 2nd, 1853. [Four lines of additional text.]

190- Lith. & Pub. by N. Currier. Stone signed L. Maurer. Copyright 1853. Large folio. Full margin. H.T.P. 3825.

A very desirable and rare print.

[See illustration]

213. FAST TROTTERS ON HARLEM LANE, N. Y.

Lith. of Currier & Ives. Stone signed J. Cameron Del. Copyright H.T.P. 3482.

150- Print features Comm. Vanderbilt driving Myron Perry and Daisy Burns, Bonner driving Dexter.

214. AMERICAN FARM YARD—MORNING—EVENING

A Pair. F. E. Palmer Del. Lith. of Currier & Ives, N. Y. Copyright 1857. Large folios. Full margins. H.T.P. 2311 and 2310.

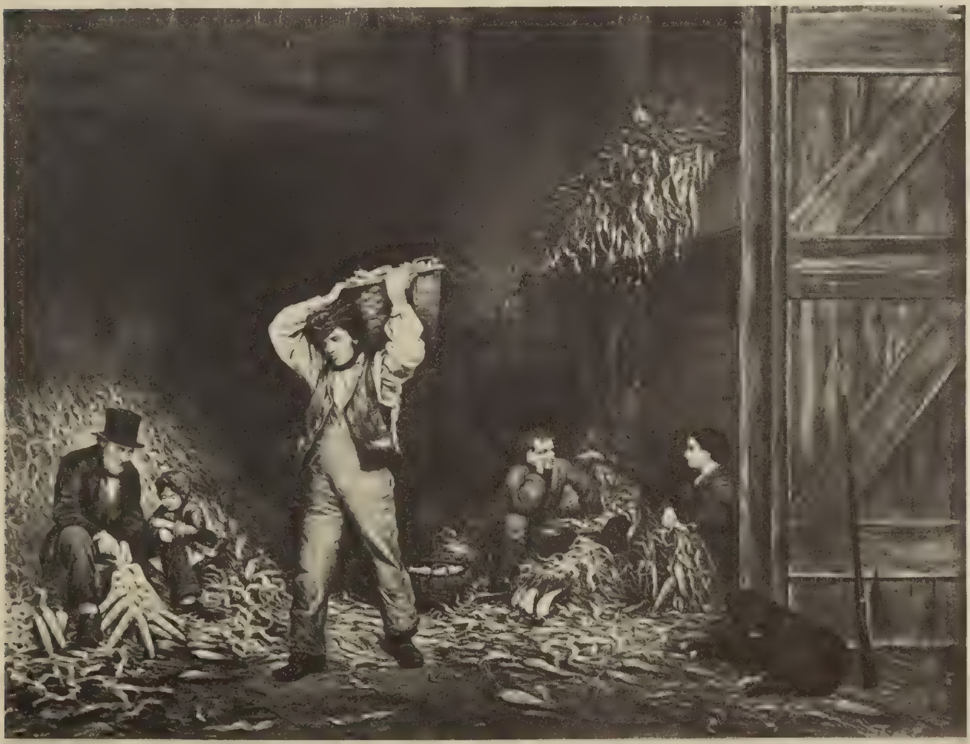
280- Fine and unusually fresh copies.

215. AMERICAN FARM SCENES—NO. 2
F. F. Palmer, Del. Lith. & Pub. by N. Currier. Copyright 1853. Large folio. Wide margin. H.T.P. 2307.
110-
Fine copy.

216. THE SNOW-STORM
Published by Currier & Ives. No date. Medium folio. Wide margin. H.T.P. 2492.
140-

217. "HUSKING"
Painted by Eastman Johnson. On Stone by C. Severin. Lith. Currier & Ives. Copyright 1861. Stone signed [on barn door] E. Johnson 1860. Large folio. Wide margin. H.T.P. 2392.
190-
Fine copy of this popular print.

[See illustration]



[NUMBER 217]

218. WINTER MORNING

Feeding the Chickens.

Painted by G. H. Durrie. Lith. by Currier & Ives, N. Y. Copyright 1863. Folio. Full margins. H.T.P. 2550. 220.

A perfect copy.

219. A SNOWY MORNING

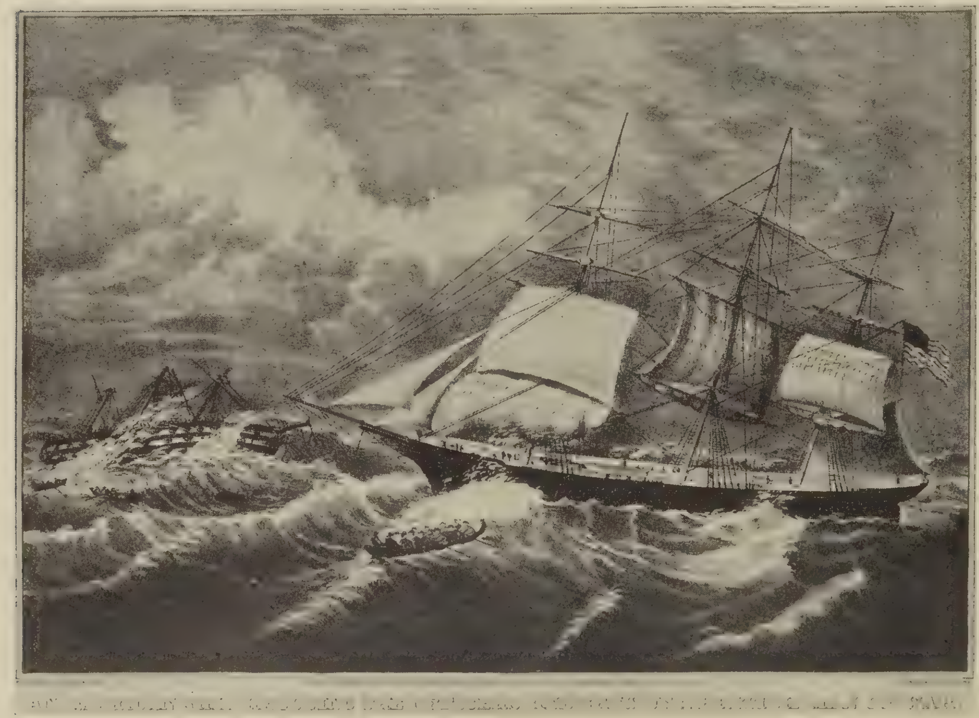
F. F. Palmer, Del. Published by Currier & Ives. Copyright 1864. Medium folio. Wide margin. H.T.P. 2493. 75.

220. AN AMERICAN SHIP RESCUING THE OFFICERS AND CREW OF A BRITISH MAN OF WAR

Published by Currier & Ives. Copyright 1863. Medium folio. Fair margin. H.T.P. 1187. 210.

A fine copy of an extremely rare print.

[See illustration]



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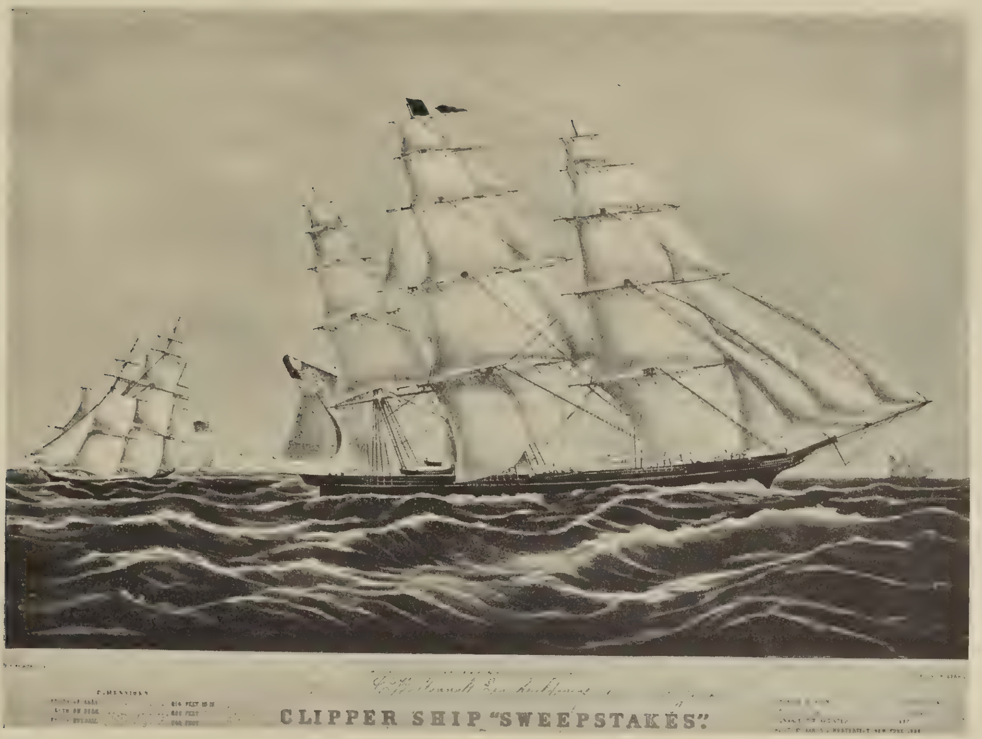


[Number 221]

221. Clipper Ship "Sweepstakes"

F. F. Palmer Lith. Lith. by N. Currier. Stone signed J. E. Butterworth. Copyright 1853. Folio. Good margin. H.T.P. 1187. F.J.P. 16.

300- Rare. A fine brilliant impression of the second state, with the ornamental border.

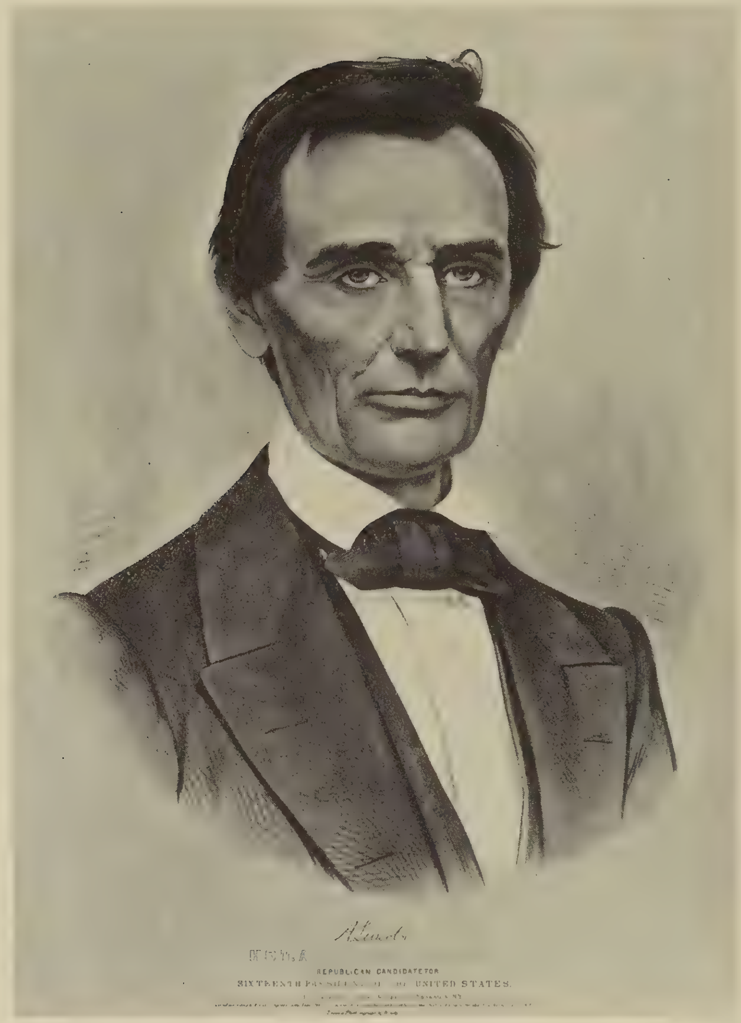
[See illustration]

222. The Splendid Naval Triumph on the Mississippi
April 24th, 1862

Destruction of the Rebel Gunboats, Rams and Iron Clad Batteries by the Union Fleet under Flag Officer Farragut. Three additional lines of text.

190- Published by Currier & Ives. Copyright 1862. Folio. Fair margin. H.T.P. 1145.

Very rare. Fine copy.


REPUBLICAN CANDIDATE FOR
UNITED STATES.

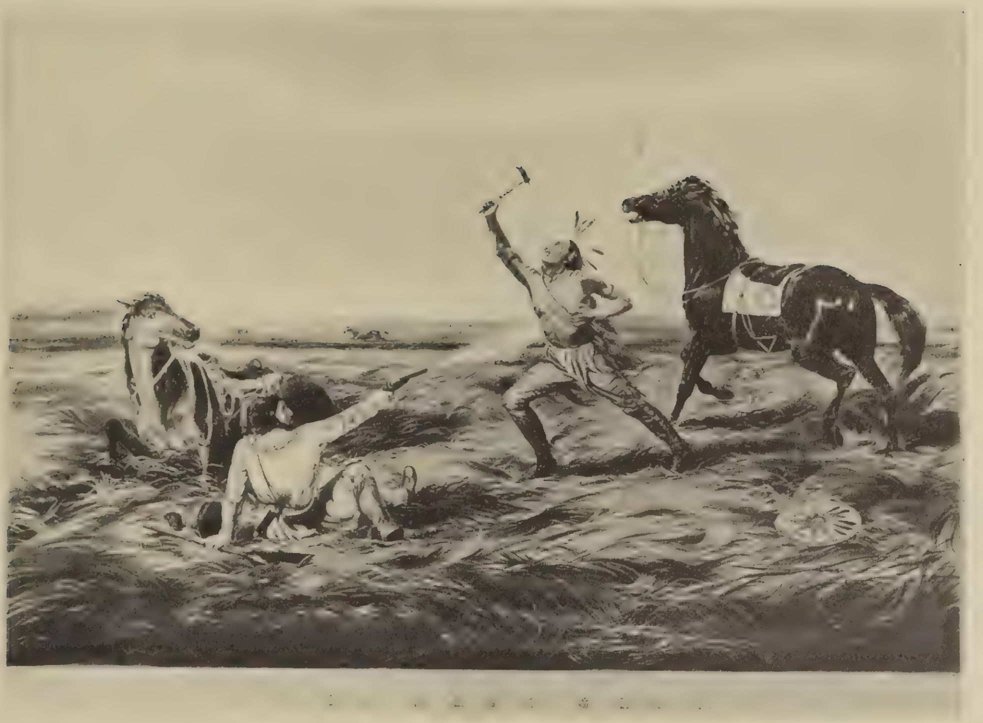
[NUMBER 223]

223. HON. ABRAHAM LINCOLN
Republican Candidate for Sixteenth President of the United States. Published by Currier & Ives. Copyright 1860. Medium folio. H.T.P. 1867.

450.

The rarest of the Lincoln portraits. Showing him without the beard and taken from a photograph by Brady. Fine and perfect copy.

[See illustration]



[NUMBER 224]

224. THE LAST SHOT
L. Maurer, Del. Lith. by Currier & Ives. Copyright 1858. Large folio. Fair margin. H.T.P. 1552.
325- A very fine copy. Rare.

[See illustration]

225. A CHECK

"Keep your Distance".

Painted by A. F. Tait. Lith. of N. Currier, N. Y. Copyright 1853.

325- Folio. Wide margin. H.T.P. 1521.

An unusually fine copy.

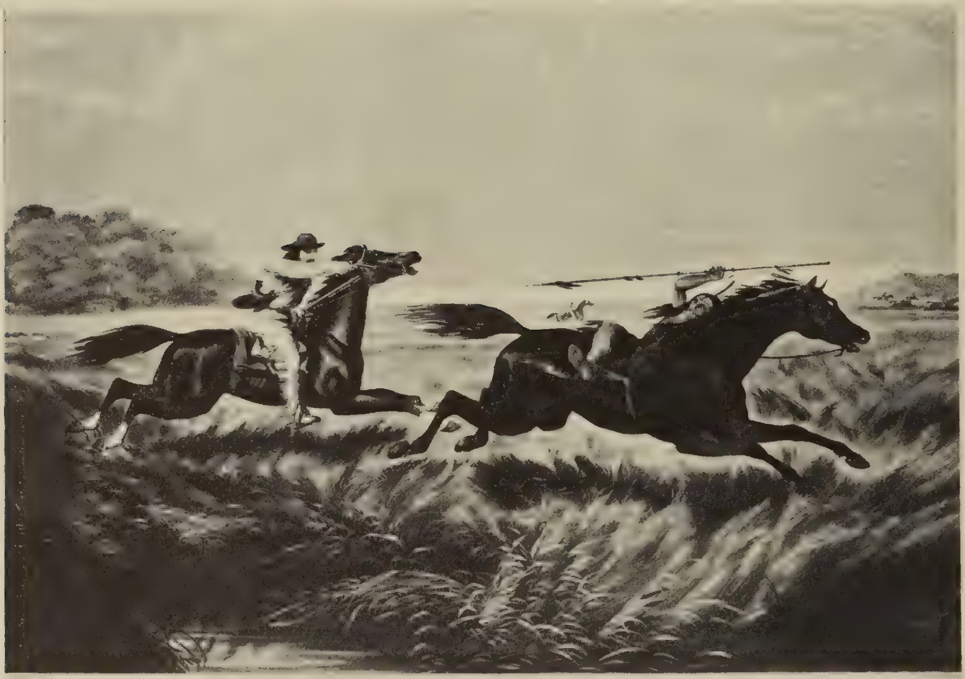
[See illustration opposite]

226. THE PURSUIT

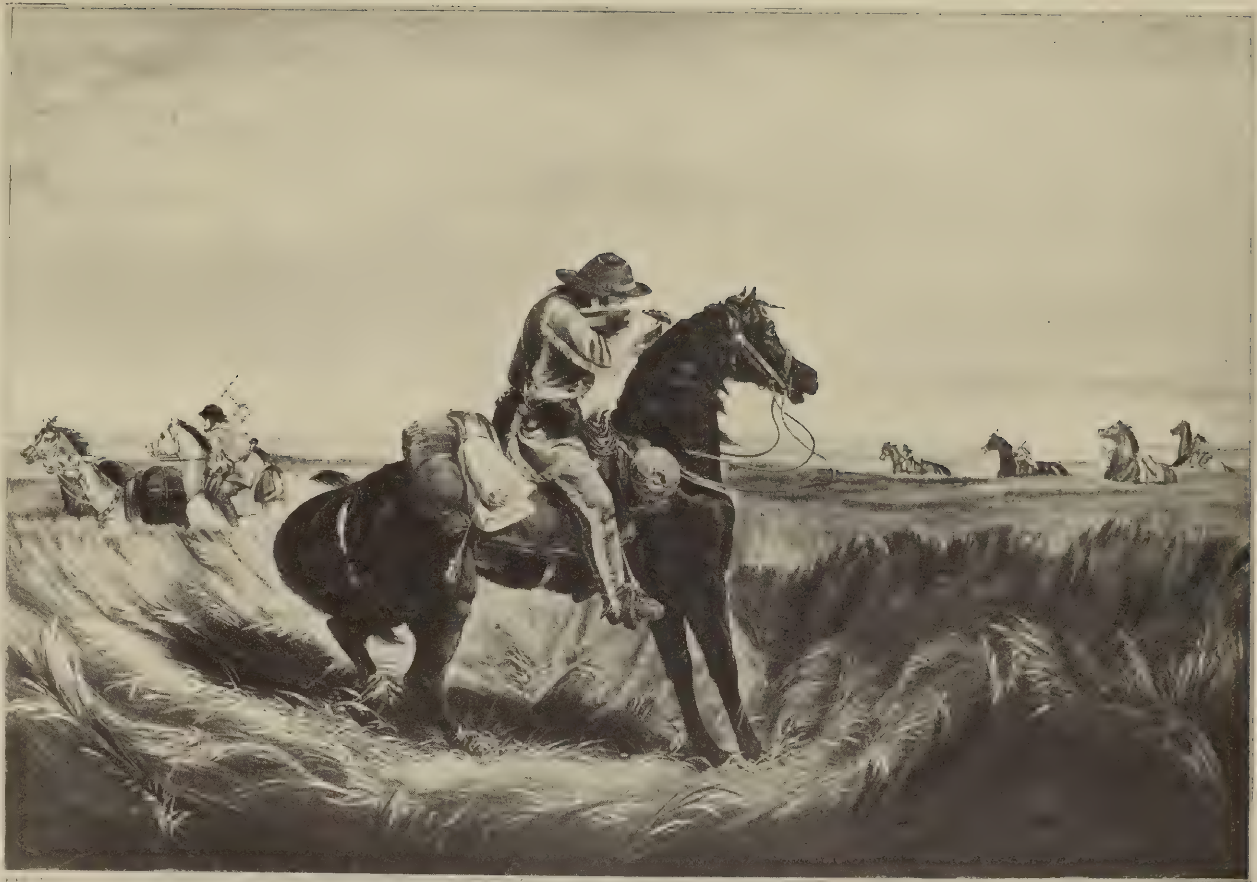
Painted by A. F. Tait. Lith. of N. Currier, New York. Stone signed L. Maurer 55. Copyright 1856. Large folio. Wide margin. H.T.P. 1566. 275-

Fine condition.

[See illustration below]



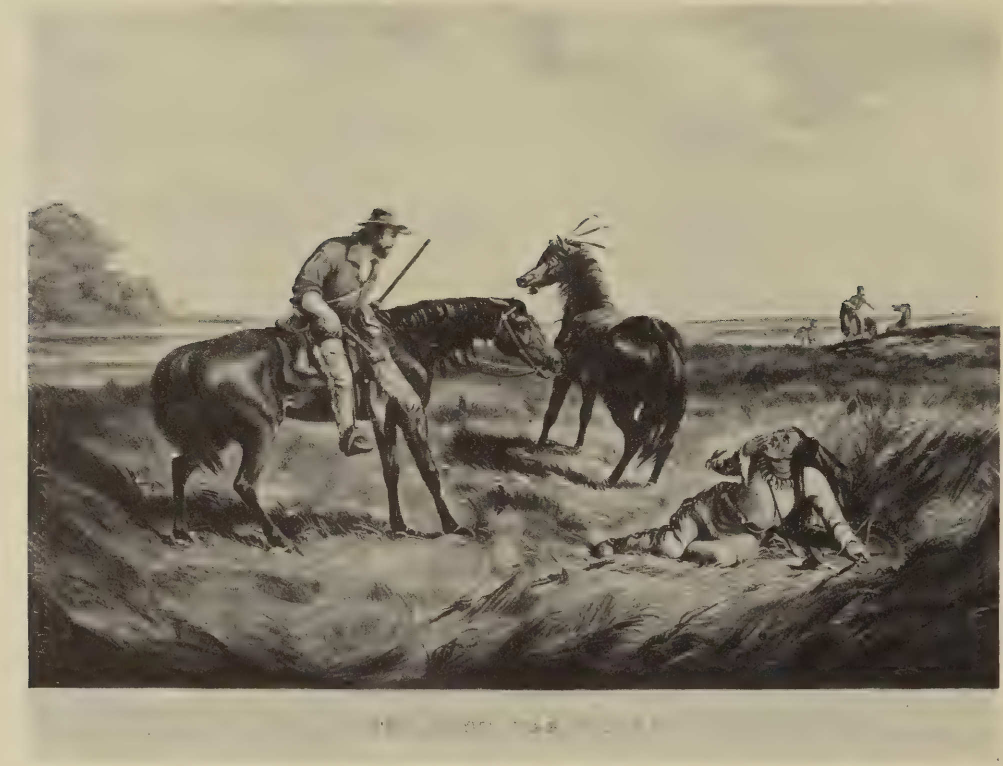
[NUMBER 226]



A CHECK.

"Keep your distance"

[NUMBER 225]



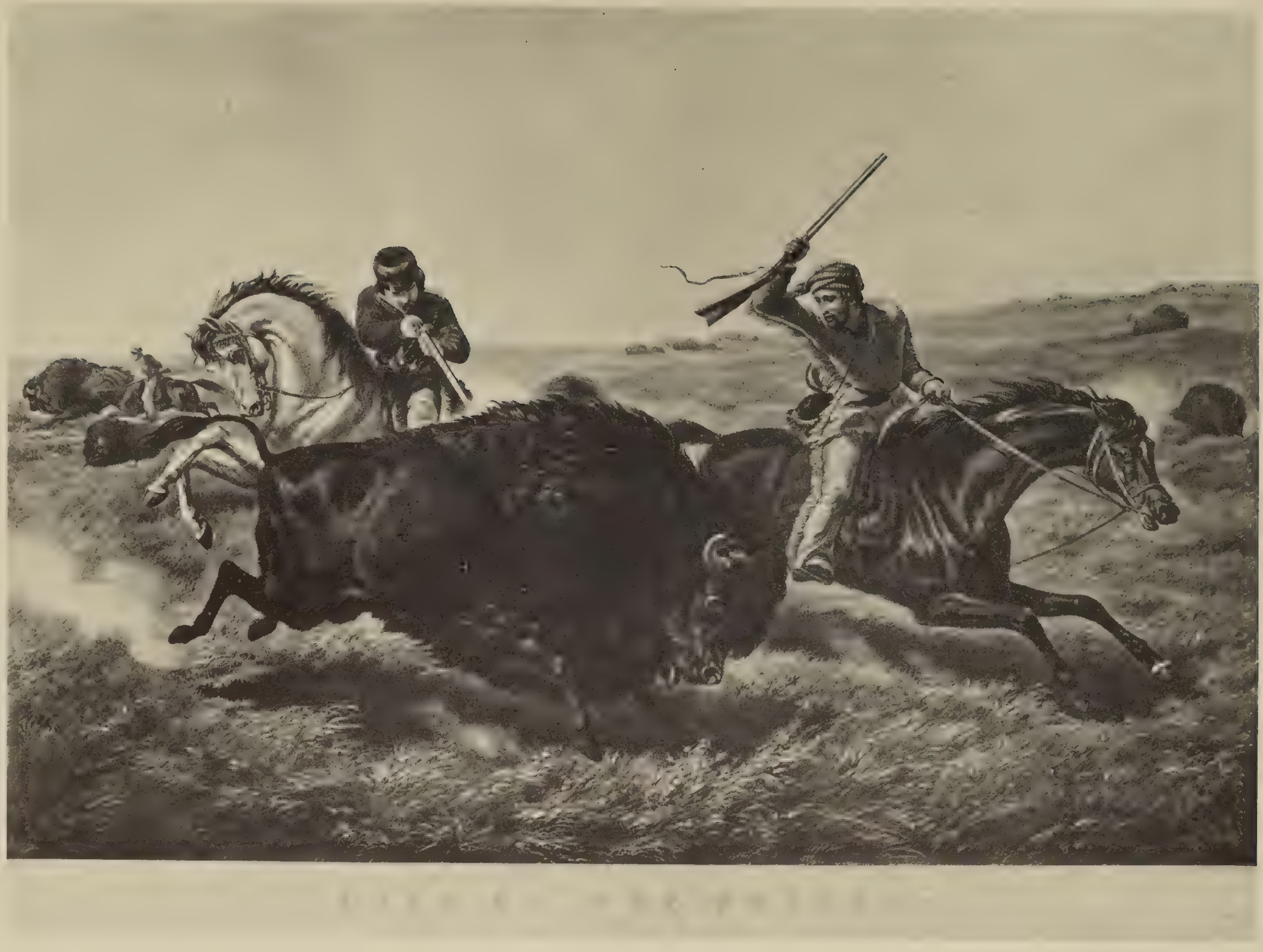
[Number 227]

227. The Last War-whoop
Painted by A. F. Tait. Lith. of N. Currier, N. Y. Stone signed L. Maurer. Copyright 1856. Large folio. Wide margin. H.T.P.
725- 1554.
Fine copy. Companion to "The Pursuit".

[See illustration above]

228. Life on the Prairie
The "Buffalo Hunt".
Painted by A. F. Tait. Lith. Currier & Ives. Stone signed A. F. Tait.
900- Copyright 1862. Large folio. Wide margin. H.T.P. 1556.
A magnificent copy of the rarest of the Western Life subjects.

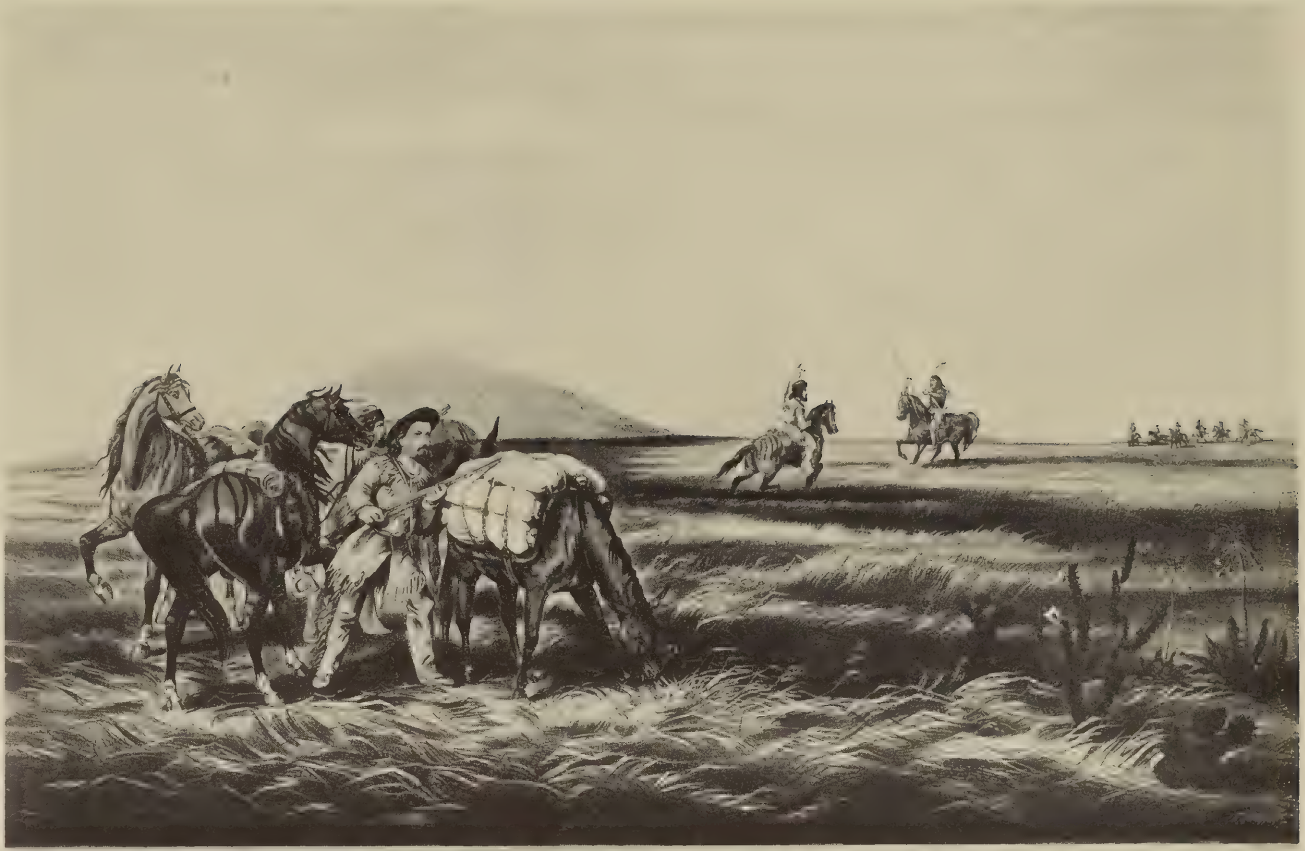
[See illustration opposite]



[Number 228]

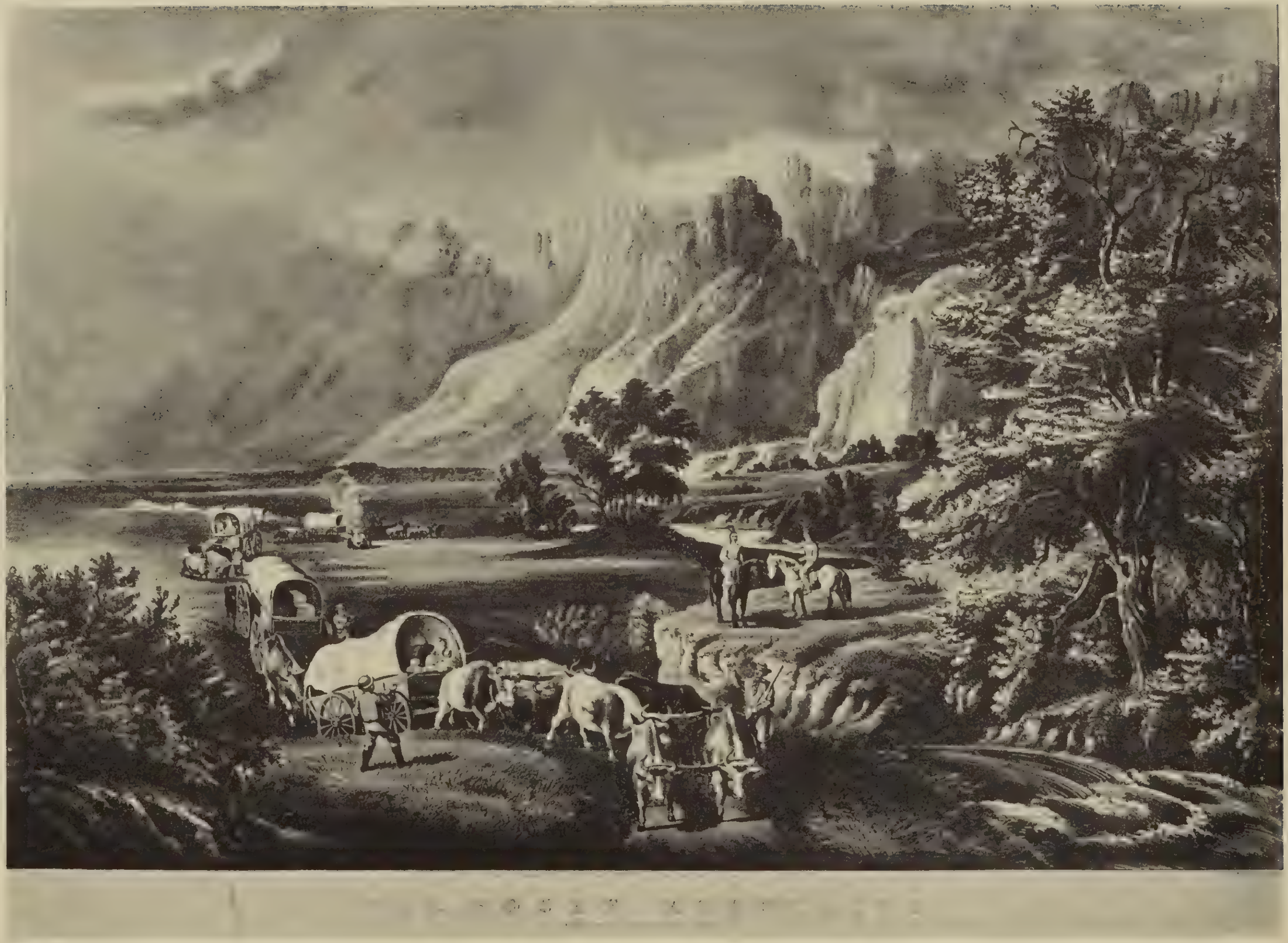
229. Trappers on the Prairie
Peace or War?
Currier & Ives Lith. Copyright 1866. Stone signed J. Cameron, Del.
450- Large folio. Fair margin. Mounted for framing. H.T.P. 1556.
One of the rarest of the Western Life series. Fine copy.

[See illustration]



TRAPPERS ON THE PRAIRIE

[Number 229]



[Number 230]

230. THE ROCKY MOUNTAINS
Emigrants Crossing the Plains.
F. F. Palmer, Del. Currier & Ives, Lith N. Y. Copyright 1866.
850- Large folio. Full margins. H.T.P. 1568.
Rare. A superb copy of a most important historical print.

[See illustration]

EARLY AMERICAN FURNITURE AND DECORATIONS

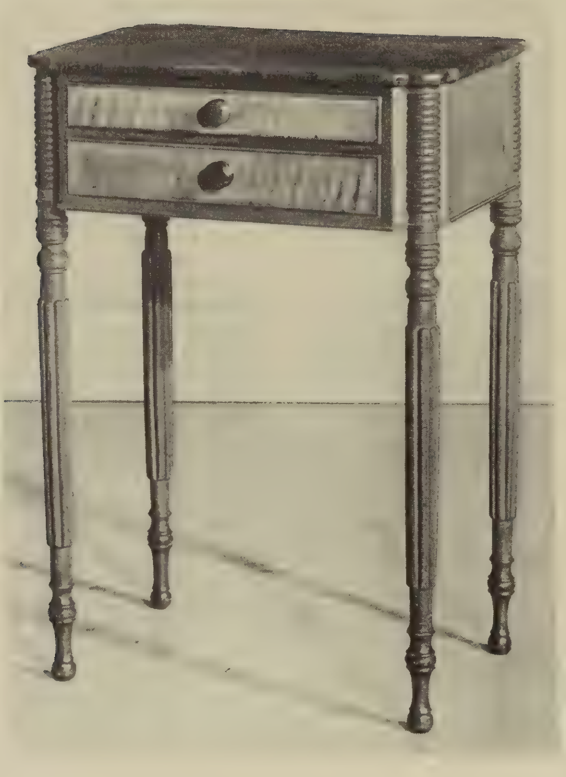
231. CROSS-STITCH NEEDLEWORK SAMPLER *American, dated* 1835
Fancifully worked with a variety of animal, bird, and floral forms,
140- figures and 'salt-box' house, and with the legend *Elizabeth Morgan*
soed this in the year 1835. Contemporary mahogany frame.
Height, 19 *inches; length,* 23 *inches*

232. PAIR MAPLE JOINT STOOLS *Northern New England,* 1700-20
The legs are raked and turned in vase-and-baluster pattern, ending in
260- pear-shaped feet; stretchers similarly turned. Old coating of dark paint.
Top recovered in black haircloth. *Height,* 19 *inches; width,* 11½ *inches*

233. SHERATON CHERRYWOOD AND BIRCH CANDLESTAND
New England, 1790-1800
70- Oval top tilting on graceful vase-turned pillar and curved tripod with
spade feet. *Height,* 29½ *inches; width,* 21 *inches*

234. QUEEN ANNE MAPLE RUSH-SEATED CHAIR *Connecticut,* 1720-35
Tall back with solid vase splat and turned slender posts. Seat requires
55- covering.

235. MAPLE BANISTER-BACK SIDE CHAIR *New Jersey,* 1725-40
Back with four upright molded slats between turned posts and concave
50- crest rail; sausage-turned front spindles. Rush seat. Painted black
and yellow.



[NUMBER 236]

236. SHERATON INLAID MAHOGANY AND CURLY MAPLE WORK TABLE *New England,* 1800-20

Rectangular top containing two beaded drawers with wood knobs; corners chamfered to allow application of ringed pilasters, which extend into reeded, tapered, and turned legs with small ball feet. A delicate molding skirts the frame. *Height,* 28½ *inches; width,* 20 *inches*

700-

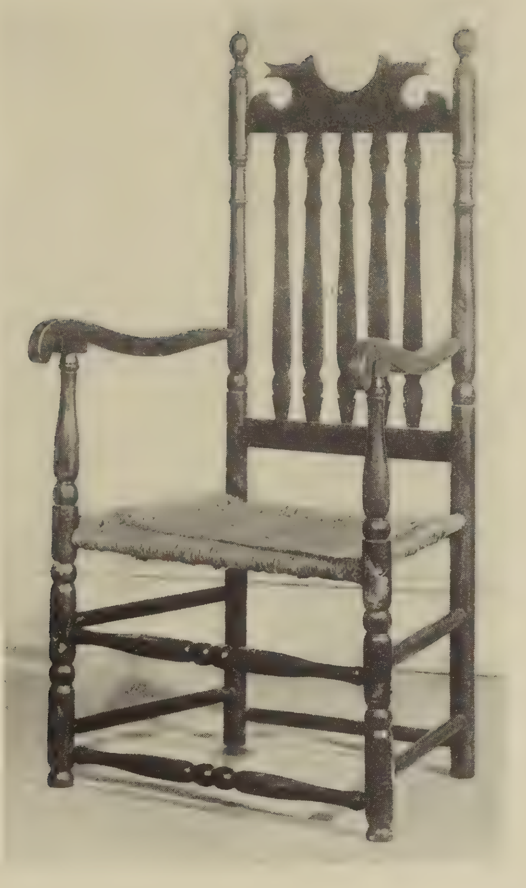
Collection of the late Philip Flayderman, American Art Association, Anderson Galleries, Inc., 1930

[See illustration]

237. MAPLE SCREW CANDLESTAND *New England,* 1710-30

Baluster-turned shaft, doweled into circular block supported by three raked spindles, threaded on upper section, on which revolves a shallow circular tray. Rare. *Height,* 28½ *inches*

110-



[NUMBER 238]

238. MAPLE 'FISH TAIL' BANISTER-BACK ARMCHAIR

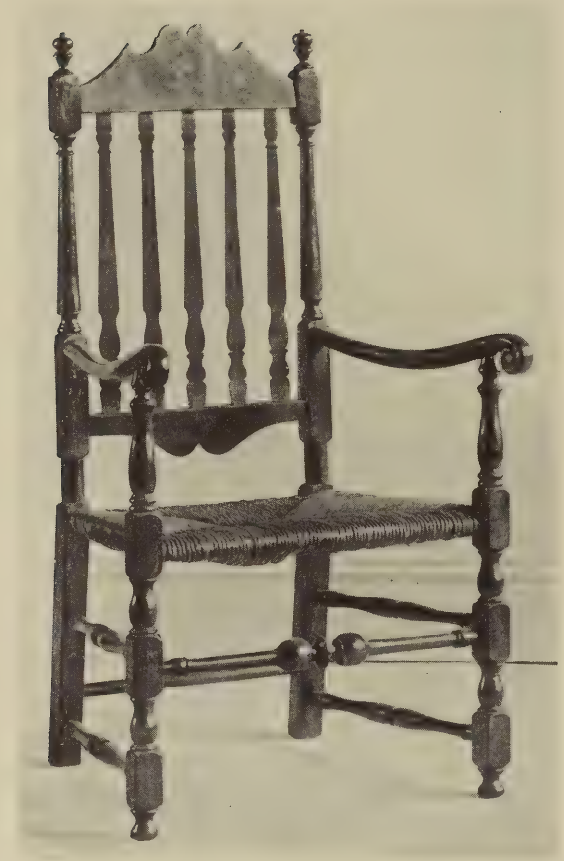
Portsmouth, N. H., 1710-25

Back with four upright split balusters and fancifully carved top. Painted black. Seat requires covering.

40-

Note: Whether the name 'fish tail' was originally applied to these chairs, or is a later appellation, is a moot point. They are sometimes called 'staghorn' chairs in their locality, which seems to have been limited to southern New Hampshire and northern Massachusetts.

[See illustration]



[Number 239]

239. Maple and Ash Banister-back Armchair

New England, 1715-30

150- Tall back filled with five upright split balusters, capped with shaped crest rail. Turned posts, spindle brace, and rush seat.

[See illustration]

240. Mahogany Inlaid Occasional Table *New England,* 1790-1800

100- Square top containing a drawer veneered in bird's-eye figured golden maple; four tapered square legs.

Height, 28 *inches; width,* 18½ *inches*

[Number 241]

241. Queen Anne Parcel-gilded Walnut Wall Mirror

Connecticut, 1730-50

170-

Gesso beaded rectangular frame with fret-carved crest and base, embellished with applied gilded gesso ornament.

Height, 29½ *inches; width,* 13 *inches*

[See illustration]

[Number 242]

242. Queen Anne Parcel-gilded Walnut Wall Mirror

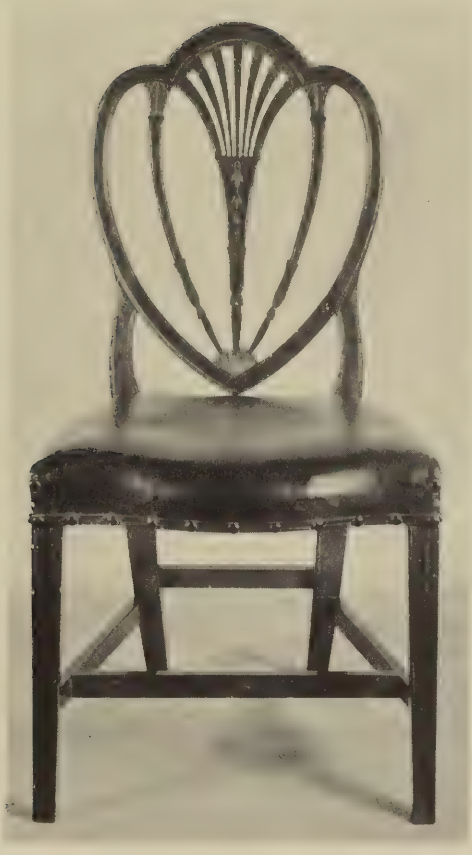
American, 1730-50

145.

Similar to the preceding, but smaller. More often than not, the crest of these mirrors was solid. The simple pierced design lends an air of grace and lightness to the whole glass.

Height, 23 inches; width, 11 inches

[See illustration]



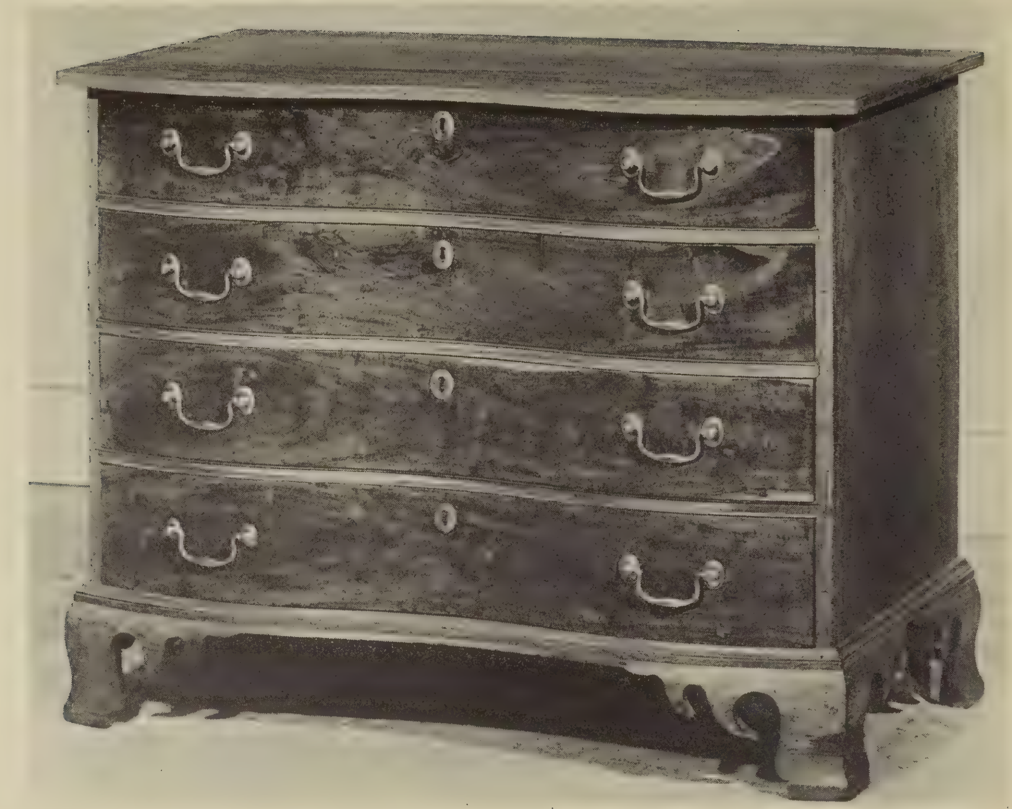
[Number 243]

243. Hepplewhite Inlaid Mahogany Side Chair

American, 1785-95

425- Beautiful heart-shaped back inlaid with a pendent spray of small flowers in light wood. Grooved and tapered square legs with stretchers, serpentine seat recovered in leatherette. Back slightly imperfect.

[See illustration]



[NUMBER 244]

244. INLAID WALNUT REVERSE SERPENTINE-FRONT CHEST OF DRAWERS *Maryland or Virginia,* 1780-90

350-

Contains four drawers, the fronts cut in graceful serpentine curves. Slightly overlapping top and scrolled ogee bracket feet. Light and dark brown walnut with good patina, an inlaid delicate fillet of holly bordering the top.

Height, 31½ *inches; length,* 40 *inches*

Note: The heavy scrolled feet and touch of inlay along the vertical edge of the top are typical of southern workmanship.

[See illustration]

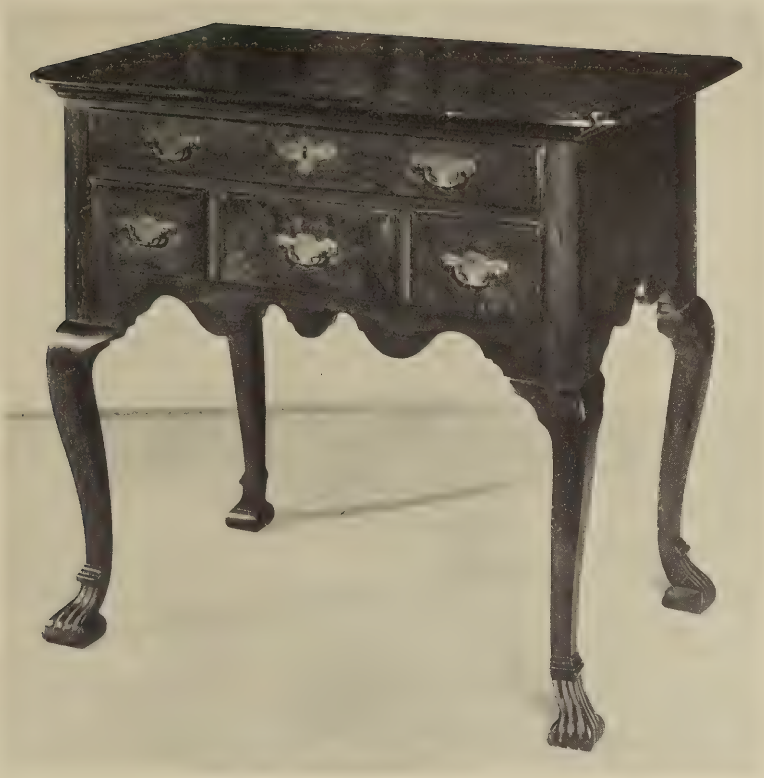
245. CURLY MAPLE CHEST OF DRAWERS *New England,* 1765-70

Four drawers, showing fiddle-back figure; slightly overlapping top, bracket feet. Plainness of body relieved by pendant centring the skirt.

175-

Height, 37 *inches; length,* 39 *inches*

Collection of the late Philip Flayderman, American Art Association, Anderson Galleries, Inc., 1930



[NUMBER 246]

246. QUEEN ANNE WALNUT SPANISH-FOOT LOWBOY

New Jersey, 1710-25

Daintily proportioned, in nicely figured walnut. Equipped with one long and three small drawers, above a skirt cut in scalloped curves; the slightly overlapping top molded and with incurved front corners. The four angular cabriole legs cuffed with moldings on the lower section and terminating in well formed Spanish feet. 740.

Height, 29½ inches; length, 31½ inches

Note: The Spanish foot first appeared in this country soon after 1700 and was popular through the early Queen Anne period. It was used generally throughout the Colonies with certain variation of form. In New England, the molded cuff or collar was usually applied, while in New Jersey, the foot had more spread and the collar and leg were carved from a single piece.

Collection of the late Howard Reifsnyder, American Art Association, 1929

[See illustration]

247. Bow-back Windsor Armchair *New England,* 1750-70
Eleven-spindle rounded back in two tiers, knuckled arms, shaped seat, turned flaring legs, and spindle brace.

80-

> *Note:* Armchairs of this type are occasionally found with plain ends to the armrail; the knuckle ends are exceptional and add greatly to the charm of the chair.

Collection of F. W. Ayer, American Art Association, 1929

248. Sheraton Carved Cherrywood Occasional Table
New England, 1810-20

70-

Square top bordered with gadroon-pattern molding, the four slender legs attractively reeded and turned, ending in ball feet. One drawer with wood knob. *Height, 28½ inches; width, 18½ inches*

Collection of the late Philip Flayderman, American Art Association, Anderson Galleries, Inc., 1930

249. Set of Six Braced Bow-back Windsor Chairs
Rhode Island, 1770-85

660-

Comprising one armchair and five side chairs, the bow- or hoop-backs composed of seven slender spindles, with delicate bulb turnings on the lower section, and two additional bracing spindles. Saddle-shaped seats, turned flaring legs and stretchers.

> *Note:* A set of Windsor chairs of exceedingly fine quality in hickory, maple, and pine. The armchair has mahogany arms, and the bracing spindles are beautifully turned.

[See illustration of one]

250. Set of Four Braced Bow-back Windsor Side Chairs
Rhode Island, 1770-85

320-

Molded hoop back with seven spindles, saddle-shaped seat, turned flaring legs. Painted black.

> *Note:* A very fine set of Windsor chairs that exhibit earmarks of Rhode Island workmanship, i.e., the tapering of the legs and the turned spindles.

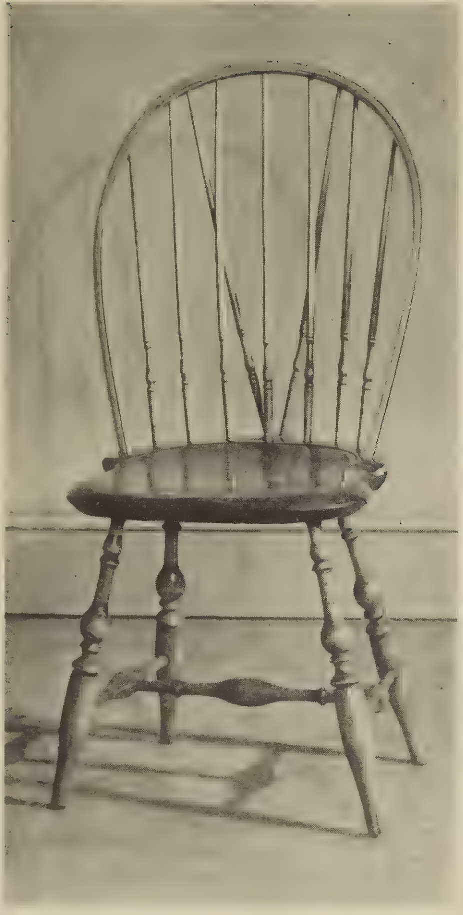
Collection of F. W. Ayer, American Art Association, 1929

[See illustration of one]

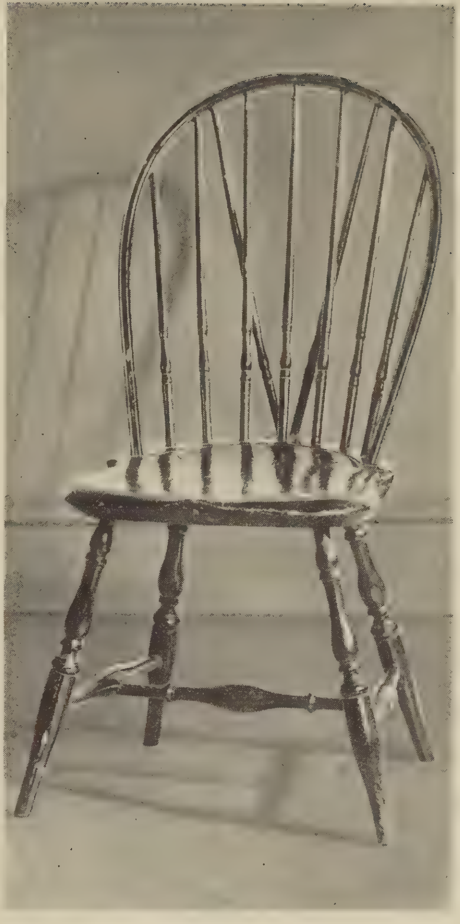
251. Bow-back Windsor Side Chair *Rhode Island,* 1745-65
Oval back with seven bulbous turned spindles, saddle seat, baluster-turned flaring legs and bulbous stretchers. Early type.

100-

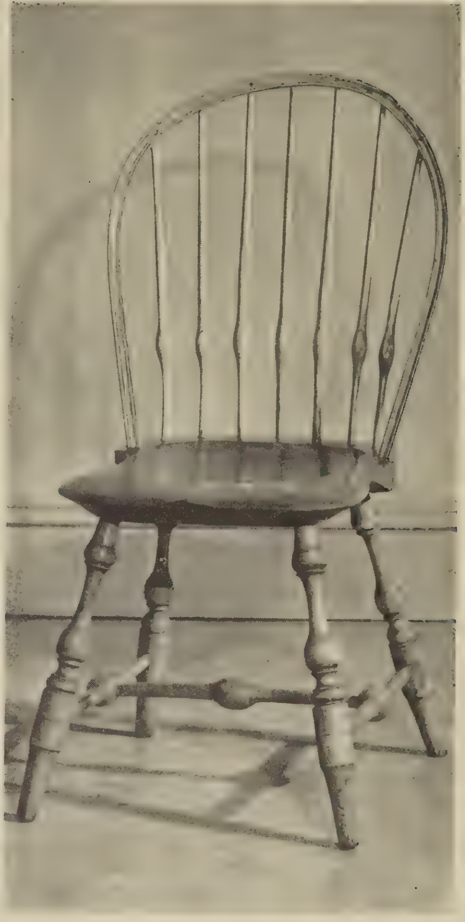
[See illustration]



[Number 249]



[Number 250]



[Number 251]

252. MAPLE AND HICKORY WAGON SEAT

Connecticut or New York State, 1730-90

Uncommonly fine specimen. The two-chair back with 'bird's-eye' figured curved slats, curved arms on turned front posts, and rush seat.

Length, 34 inches

180-

253. HEPPLEWHITE INLAID MAHOGANY CARD TABLE

New England, 1785-95

Baize-lined and hinged rectangular top with rounded corners, on four tapered square legs with spade feet, one leg pivoting. Rich figured mahogany banded and inlaid with satinwood and ebony.

Height, 28½ inches; length open, 35½ inches

210-

Note: Although the spade foot is often found on the finer Hepplewhite chairs, it is rarely seen in card tables, but when, as in the present instance, they were used, the result was most satisfactory.

Collection of Francis Hill Bigelow, Anderson Galleries, 1924

254. QUEEN ANNE WALNUT FIDDLE-BACK TRANSITIONAL CHAIR

Delaware Valley, 1740-60

Showing the trend of style from the Queen Anne to Chippendale. Tall back with solid fiddle splat, tapered and slightly flaring uprights, and yoke-curved crest rail. Flaring seat frame with valanced skirt; front legs of cabriole-pattern terminating in grooved Dutch feet. Canted round rear supports. Slip seat.

200-

[See illustration]

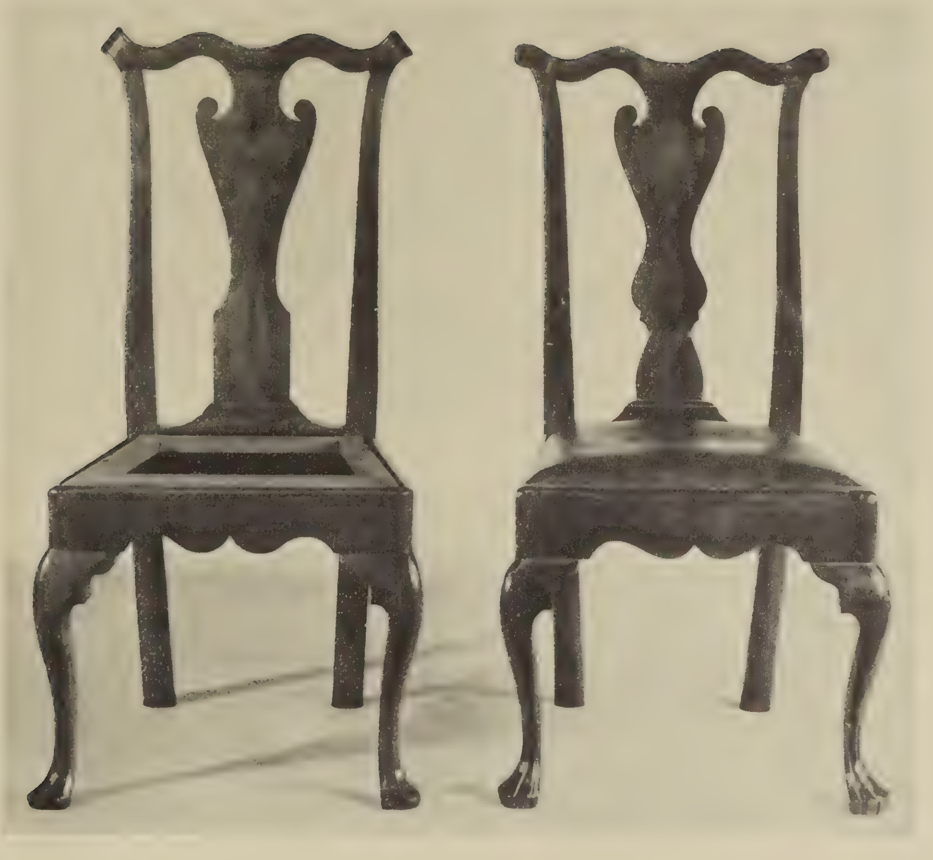
255. QUEEN ANNE WALNUT FIDDLE-BACK TRANSITIONAL CHAIR

Delaware Valley, 1740-60

Of similar design to the preceding chair. The slip seat requires upholstering.

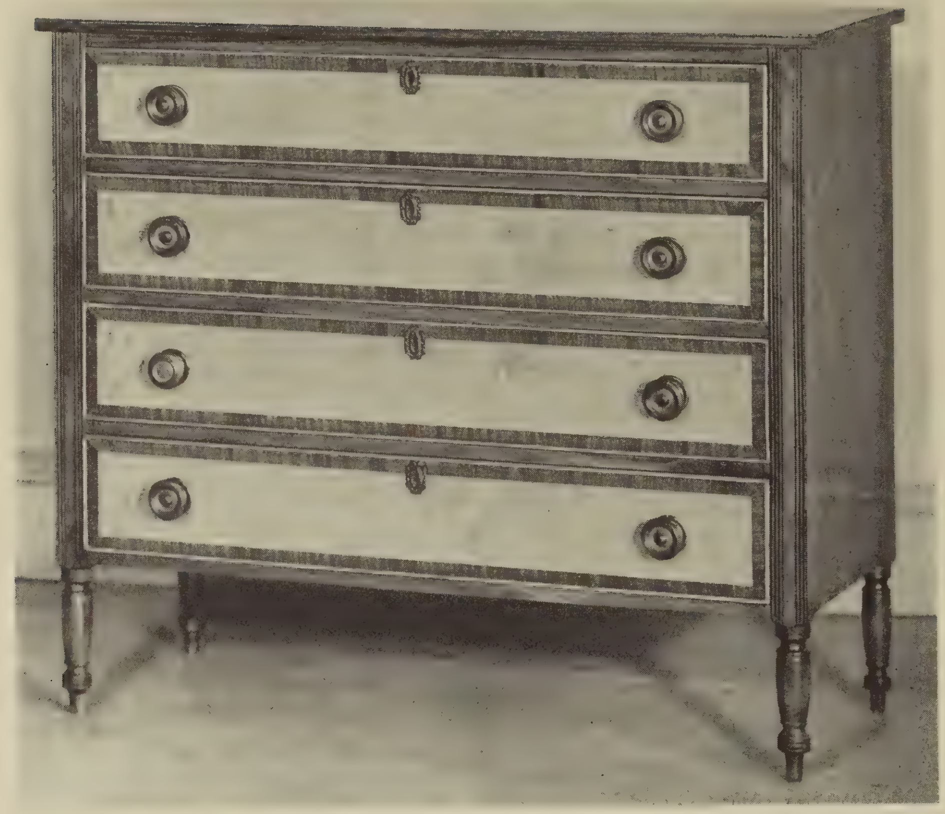
175-

[See illustration]



[Number 255]

[Number 254]

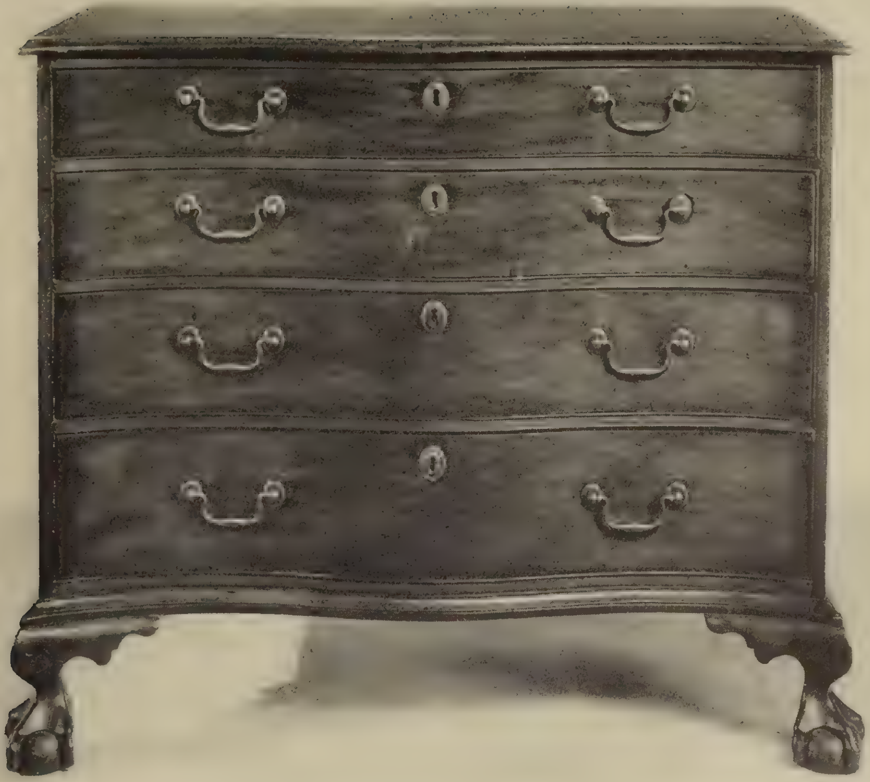


[NUMBER 256]

256. SHERATON MAHOGANY AND MAPLE INLAID CHEST OF DRAWERS *Pennsylvania or Maryland,* 1740-1800

200-

Straight front containing four long drawers, veneered with 'bird's-eye' figured golden maple in borders of cross cut mahogany. Grooved stiles at the corners extended into turned short legs. The bead molding was often used down the front stiles of pieces which had their origin in Pennsylvania or further south. *Height,* 36½ *inches; length,* 41 *inches*



[NUMBER 257]

257. MAHOGANY SERPENTINE-FRONT CHEST OF DRAWERS

Pennsylvania, 1770-80

Amply proportioned case of four long drawers in light brown mahogany, the front shaped in a graceful serpentine curve. Molded top and base, four cabriole legs developing eagle claw-and-ball feet. Drawers furnished with brass handles of bail type.

500-

Height, 34½ *inches; length,* 40 *inches*

[See illustration]

258. SHERATON INLAID MAHOGANY WORK TABLE

New England, 1790-1810

Small rectangular table with two drawers, on four ring-turned and tapered legs with casters. Decorated with inlaid bandings of maple and holly. *Height,* 30 *inches; width,* 21 *inches*

170-

259. PINE DESK ON FRAME WITH WEB FEET

Delaware Valley, 1740-55

In two parts. Hinged slant top encloses small drawers and pigeonholes, two drawers in the apron. Superimposed on molded stand with fretted and valanced apron and four well shaped cabriole legs ending in web feet. *Height,* 46½ *inches; width,* 38 *inches*

360-

Note: The use of softer woods for anything approaching fine furniture with, of course, the exception of the very large and more or less stationary pieces, had been pretty well abandoned south of New England by the second quarter of the eighteenth century. The elaboration of the skirt scroll and the fine modeling of the feet of this desk declare it the work of a cabinet worker of merit.

Illustrated in E. S. Holloway, *American Furniture and Decoration,* p. 58, Plate 136

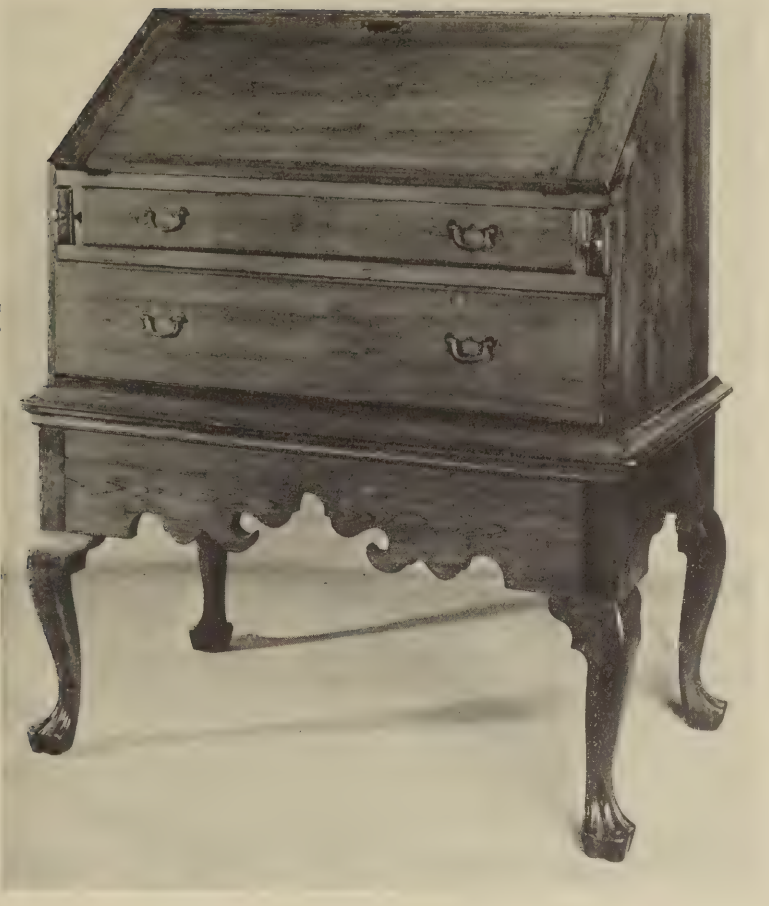
Collection of the late Howard Reifsnyder, American Art Association, 1929

[See illustration]

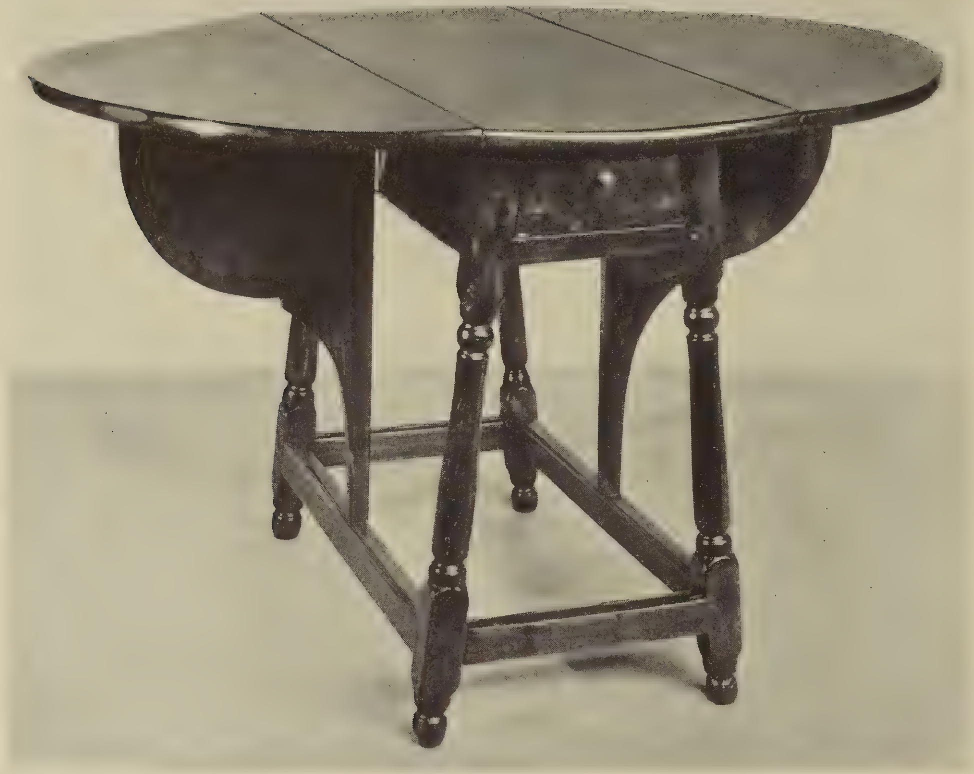
260. MAPLE WINDSOR TABLE *Connecticut,* 1785-1800

Oblong cleated top overlapping four baluster-turned legs with ball feet and spindle brace. The legs are doweled into the top in the manner of Windsor chairs. *Height,* 23 *inches; length,* 27 *inches*

175-



[NUMBER 259]



[Number 261]

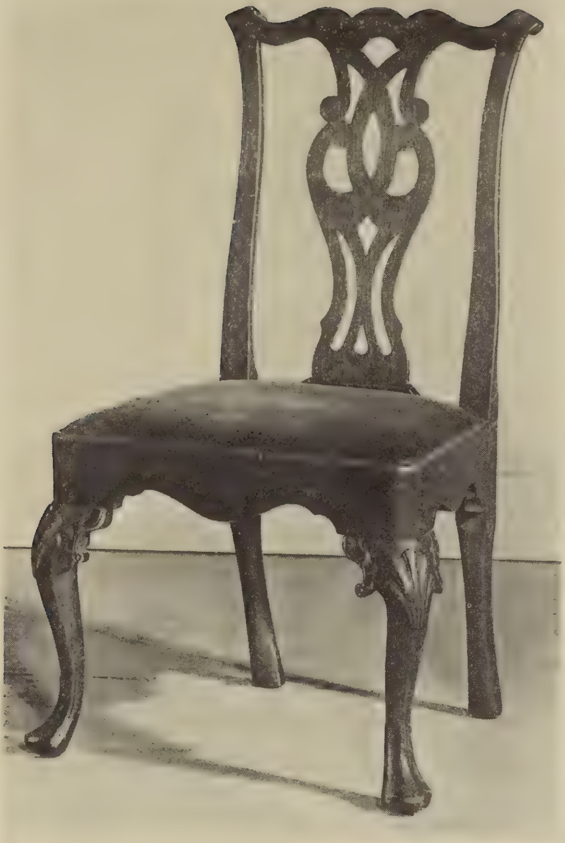
261. Maple Butterfly Table *New England,* 1700-15
Oval top, the drop leaves with tongued and grooved joints; a drawer runs the full length of the narrow frame. Vase-turned flaring legs with strecthers; solid butterfly brackets support the drop leaves. Very rare.

725—

Height, 27 *inches; length extended,* 42½ *inches*

Note: The butterfly table merits the exalted place it holds in any collection by dint of artistic value, as well as by extreme rarity, a thing which unfortunately is not true of all early American types.

[See illustration]



[NUMBER 262]

262. CHIPPENDALE WALNUT WEB-FOOT SIDE CHAIR

Delaware Valley, 1760-70

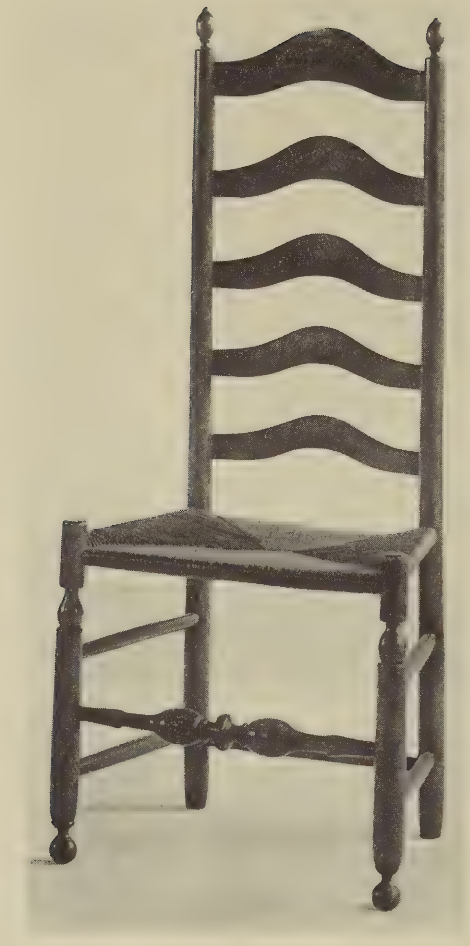
270 — Back with interlaced scroll splat, yoke-curved crest rail with knuckled terminals, flaring seat with valanced apron; cabriole front legs carved on the knees with shell ornament and ending in fluted web feet. Upholstered slip seat. Original patina.

[See illustration]

263. TWO BRACED BOW-BACK WINDSOR SIDE CHAIRS

Rhode Island, 1755-75

120 — One with nine-spindle back, the other with seven-spindle back. Shaped seats, turned flaring legs with stretchers. Hickory, pine, and maple.



[NUMBER 264]

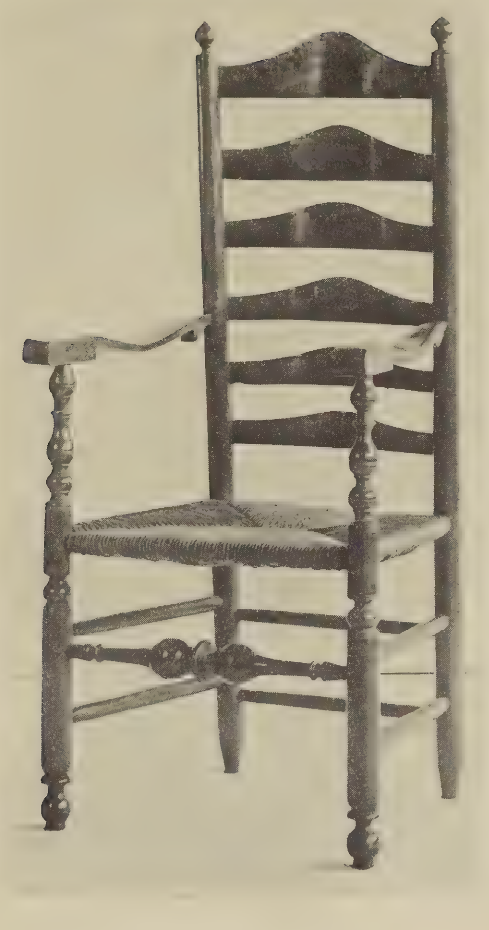
264. TWO TURNED MAPLE SLAT-BACK SIDE CHAIRS

Pennsylvania, 1710-25

Tall ladder back with five arched slats and turned finials. Front legs
with single vase-turning on upper section, ending in turned feet. Very
260- handsome vase-and-ring pattern front stretchers. Rush seat.

Collection of the late Howard Reifsnyder, American Art Association, 1929

[See illustration of one]



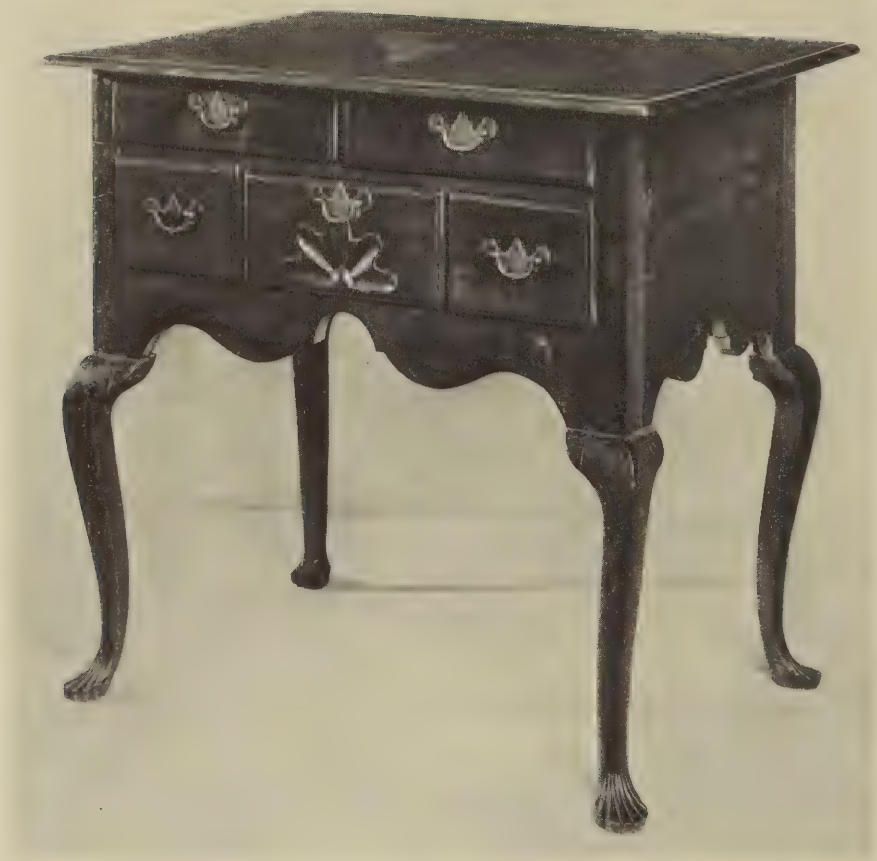
[Number 265]

265. Turned Maple Slat-back Armchair *Pennsylvania, 1700-15*
The front posts and stretcher unusually well turned; tall back composed of six arch horizontal slats and tapered posts with fine finials. Rush seat.
275 —

[See illustration]

266. Pine and Maple Tavern Table *Connecticut, 1710-20*
The four legs attractively turned in baluster pattern and braced with plain stretchers; one drawer; thumb-nail molded pine top.
190 —

Height, 25½ inches; length, 30 inches



[NUMBER 267]

267. QUEEN ANNE MAPLE LOWBOY *New England,* 1730-50

725-

Sugar maple that has acquired a mellow patina. Front contains five drawers in different sizes, the bottom centre drawer carved with a cinquefoil floral or sunburst motive of uncommon design. Below the drawers, the skirt is valanced in two deep scallops. Thumb nail molded overhanging top; graceful cabriole legs ending in grooved Dutch feet. Willow brasses. *Height,* 31 *inches; length,* 32 *inches*

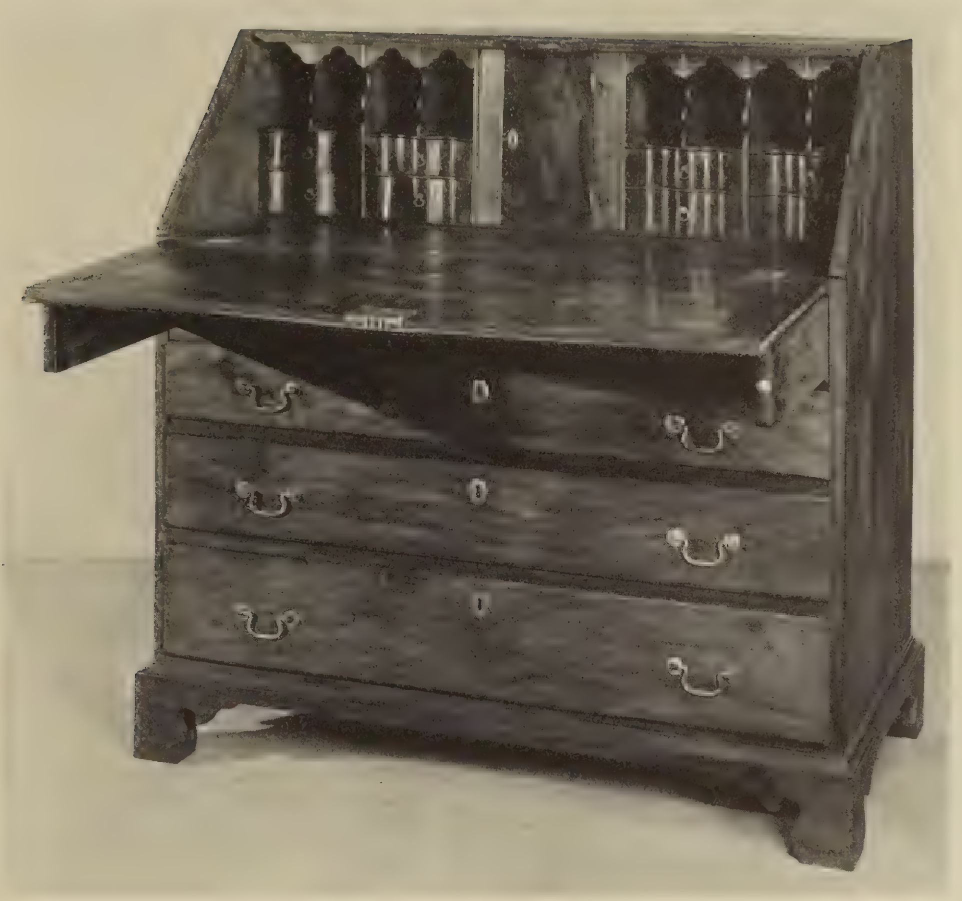
[See illustration]

268. MAPLE AND ASH SLAT-BACK ARM ROCKER *Pennsylvania,* 1715-30

100-

Tall back composed of five yoke-shaped slats between tapered posts with turned finials. Rush seat. Fitted with rockers and painted black and yellow.

Collection of the late Howard Reifsnyder, American Art Association, 1929



[NUMBER 269]

269. MAHOGANY SLANT-TOP WRITING DESK *Pennsylvania,* 1750-70
With uncommonly fine interior consisting of small drawers with attractively curved fronts and arched pigeonholes at either side of a small locker with brass hinges. Interior is removable, revealing secret drawers and compartments. Body contains four long drawers. Bracket feet. Old brasses. *Height,* 42½ *inches; width,* 40 *inches*

550-

[See illustration]

270. MAPLE RAKED-LEG STRETCHER TABLE *New England,* 1700-20
Oval top of sugar maple with faint curled figure; slightly raked legs with attractive baluster turnings, braced with plain stretchers.
Height, 24 *inches; length,* 33 *inches*

160-

271. CHIPPENDALE WALNUT DROP-LEAF DINING TABLE

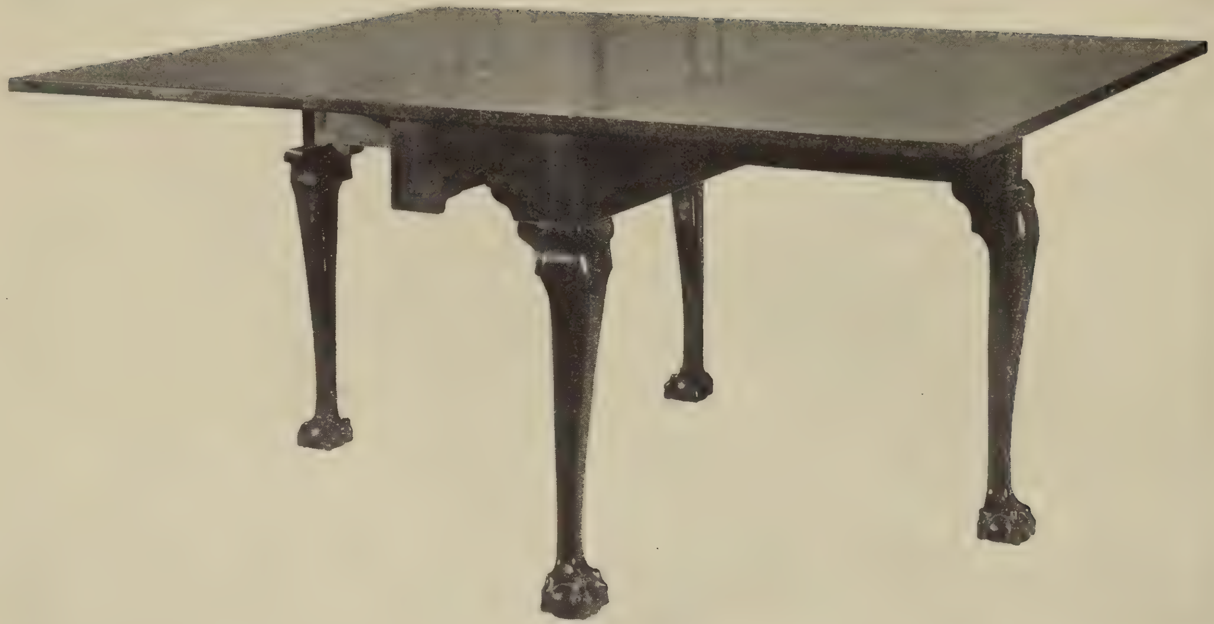
Pennsylvania, 1750-70

275-

Rectangular top composed of three leaves of Spanish mahogany, the narrow frame cut in arches at each end; four cabriole legs ending in carved eagle claw-and-ball feet. Two of the legs pivot to support the drop leaves. The size of the top, in proportion to the rest of the table, is most unusual, although not at all displeasing. The leaves when let down reach nearly to the feet.

Height, 27½ inches; length extended, 5 feet

[See illustration]



[Number 271]

272. SET OF SIX CRESCENT-STRETCHER BOW-BACK WINDSOR SIDE CHAIRS

New England, 1790-1810

780 - Hoop back filled with eight bamboo-pattern slender spindles, saddle-shaped seat, and flaring legs braced with horizontal spindles converging to a crescent-shaped stretcher at the front.

Note: Wallace Nutting in *American Windsors* says of this type 'chairs with the curved stretcher are the greatest rarity and are much sought for'.

Collection of Theodore Offerman, American Art Association, 1922

[See illustration]

273. ONE-PIECE BACK AND ARM WINDSOR CHAIR

New England, 1760-75

250 - Bow back sloping into shaped arms, daintily shaped saddle seat, turned flaring legs, and spindle brace. Type of Windsor chair greatly prized by collectors.

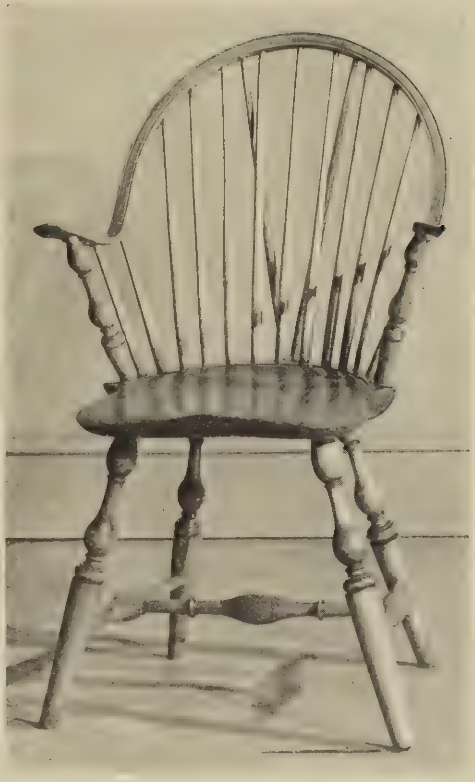
[See illustration]

274. ONE-PIECE BACK AND ARM WINDSOR CHAIR

New England, 1760-75

230 - Broad oval back sloping into short arms, pine saddle seat, turned flaring legs, and bulbous spindle brace. A very fine example retaining its full height of eighteen and one-half inches from seat to floor.

[See illustration]



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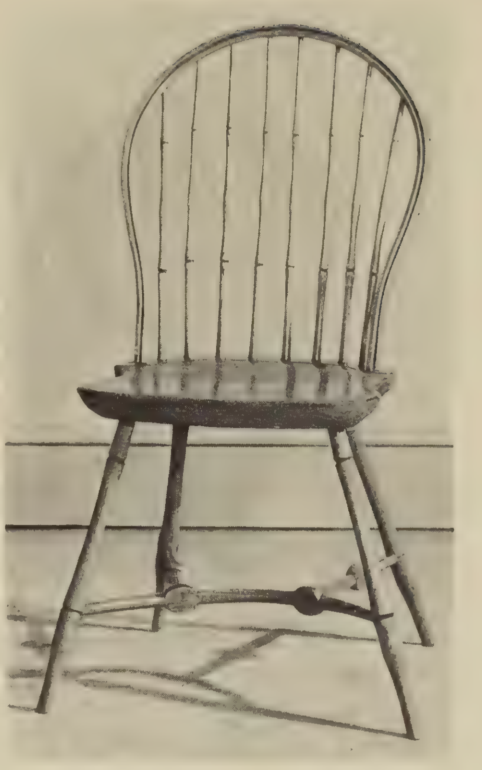

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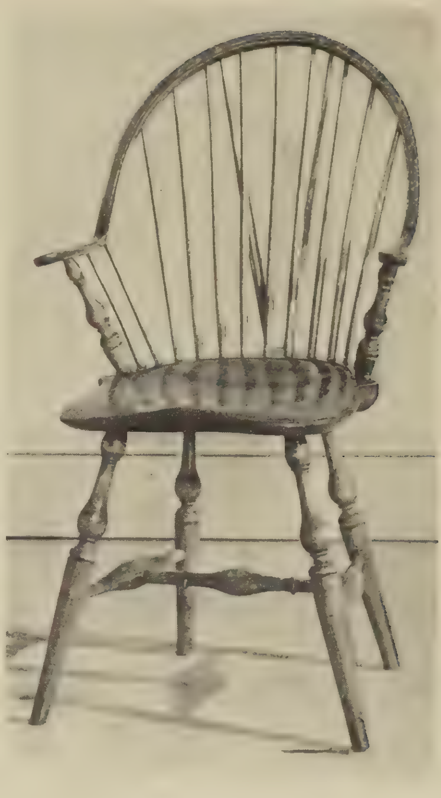


[Number 274]

275. Chippendale Mahogany Drop-Leaf Table

Massachusetts, 1760-70

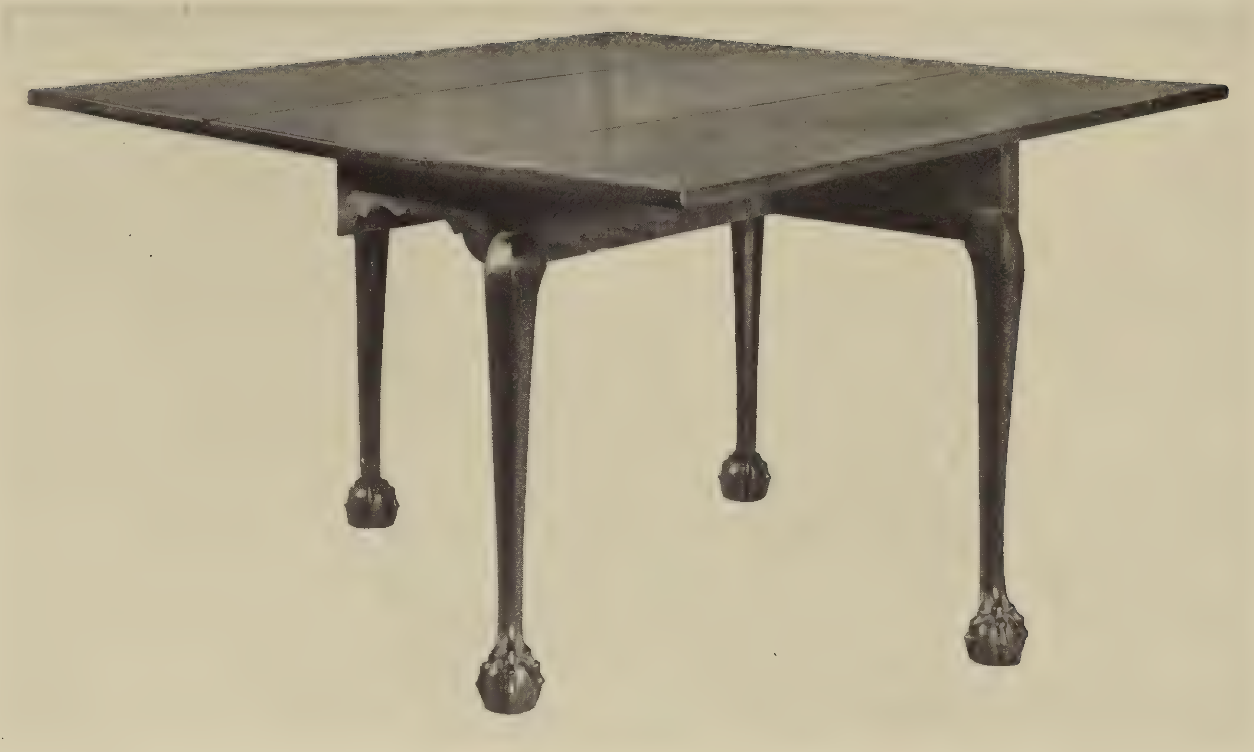
Top consists of three leaves folding to a narrow width, one requiring a small repair at the joint. On four cabriole legs with claw-and-ball feet; the frame cut in cyma curves at each end.

310.

Height, 27½ inches; length extended, 46½ inches

Note: This table was purchased by the present owner from the Offin Boardman family of Newburyport, Mass., in whose possession it had been since the eighteenth century. Offin Boardman played an important part in the history of Newburyport during the Revolution.

[See illustration]



[Number 275]

276. PAIR CHIPPENDALE CARVED WALNUT SIDE CHAIRS

New England, 1750-65

420- Back with interlaced scroll splat and yoke-shaped crest rail, embellished at the centre with scratch-carved segmented panel of trellis ornament. The cabriole front legs end in Dutch feet and are braced with turned stretchers. Slip seats covered in different upholstery. In transitional style.

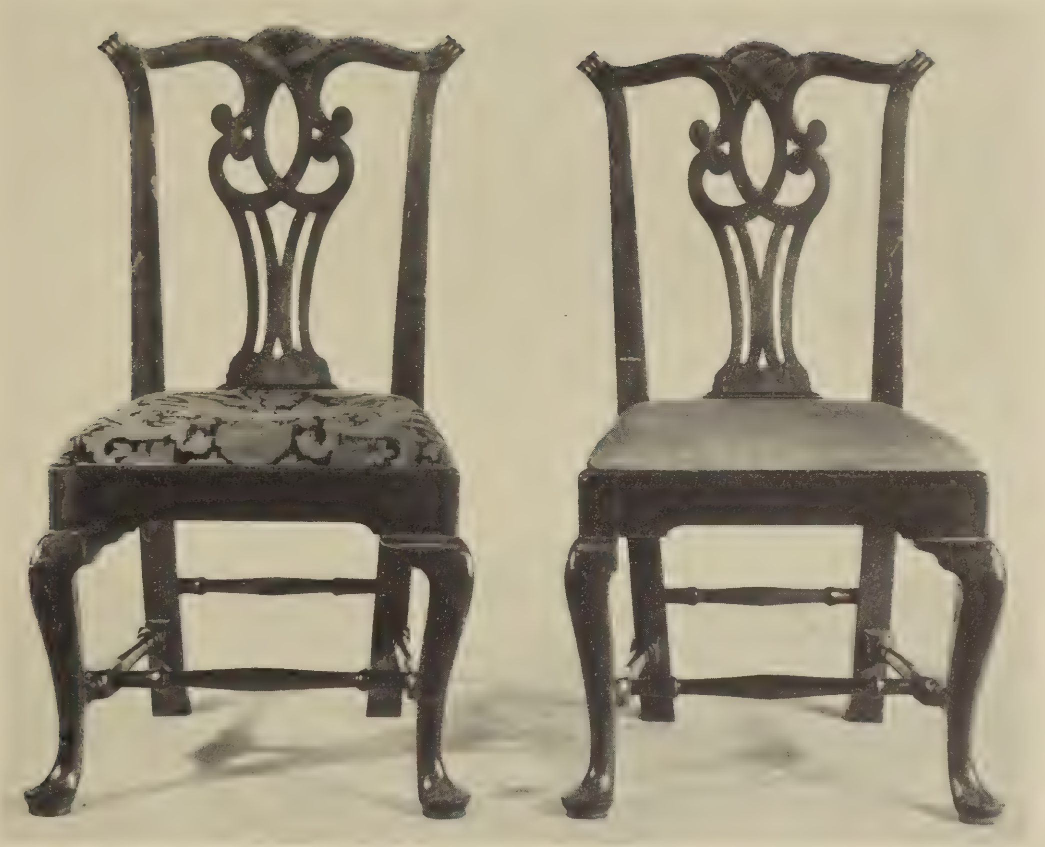
[See illustration]

277. BURL WALNUT VENEERED BALL-FOOT CHEST OF DRAWERS

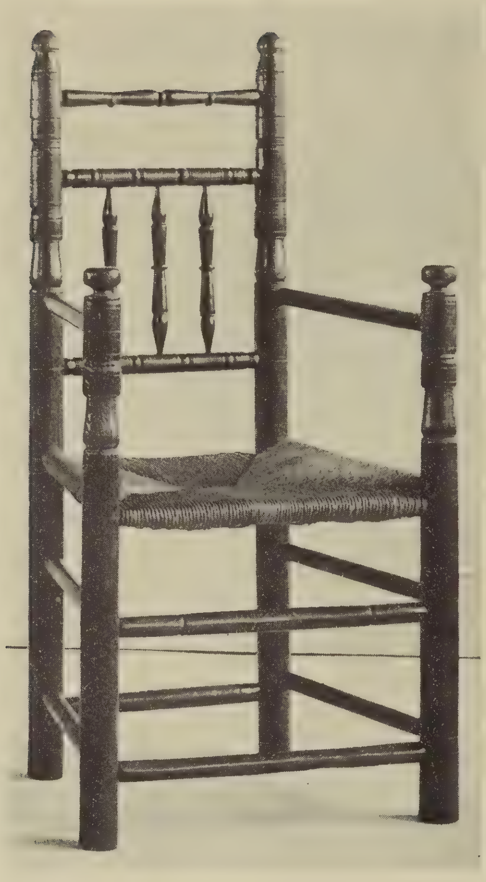
New England, 1700-20

775- Front equipped with two small and three long drawers, veneered with panels of burl figured golden walnut in herringbone borders and furnished with a set of Queen Anne engraved brasses. Pine top, maple sides, turned ball feet. *Height,* 39 *inches; width,* 36½ *inches*

Note: Chests of this type are extremely rare, and were contemporary with the veneered William and Mary highboys and lowboys. The burled walnut veneer on the drawer fronts is beautifully matched, and the rear feet are probably unique.



[Number 276]



[Number 278]

278. Turned Ash Carver Armchair *New England,* 1650-70
Tall back occupied by three upright turned spindles between horizontal spindles, a third rail with simpler turning, above. Back and front posts ring-scratched and turned and with rounded finials; rush seat, plain spindle underbracing. Rare early specimen. 1100-

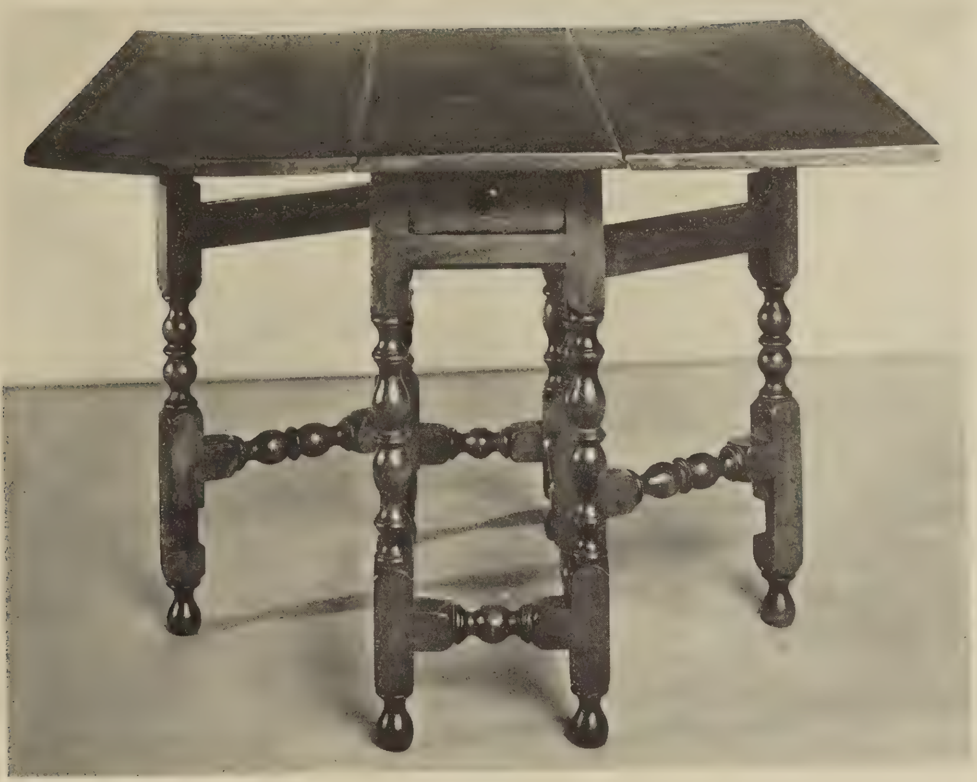
Height of back posts, 43 *inches; width of seat,* 23 *inches*

Note: The Carver chair seems to have been peculiar to the first settlements in the Massachusetts and Connecticut colonies. In its earliest form it was of ash, a wood which is easily worked, and the front posts were not turned below the seat.

Collection of Theodore Offerman, American Art Association, 1922

[See illustration]

279. Pair Maple and Hickory Wagon Seats *New York,* 1725-60
Two-chair ladder back, sturdy posts, old splint seat. *Length,* 34 *inches* 150-



[Number 280]

280. Walnut Gate-leg Table *Massachusetts,* 1700-20
Oblong top consisting of three leaves; the stationary and gated legs and the stretchers all show attractive vase-and-baluster turnings and end in pear-shaped feet. Drawer at one end of the narrow frame. In good state of preservation. 600-

Height, 26 inches; length extended, 36 inches

[See illustration]

281. Queen Anne Maple Tea Table *New England,* 1725-40
Oblong top cut in scallop curves at the corners, and widely overlapping the frame. Four tapered round legs ending in dainty pad feet. In original state. *Height, 27½ inches; length, 33½ inches* 225-

282. William and Mary Turned Maple Daybed

New England, 1700-20

Molded back with slightly arched crest rail and grooved square canted posts with turned finials. The head posts extend into slightly splayed square legs. The remaining six legs are finely turned in vase-and-baluster pattern and are braced lengthwise and crosswise by stretchers 2400- all finely turned in vase-and-ring pattern. In original state with old coating of brown paint, the head and frame covered with canvas.

Height of back 37 *inches; length,* 5 *feet* 1 *inch*

Note: The present type of daybed is an immediate descendent of the cane couch. It is of a type found only in New England, and the fineness of the turned members suggests that the rear uprights were left square to insure stability and sturdiness lacking in the former.

[See illustration]

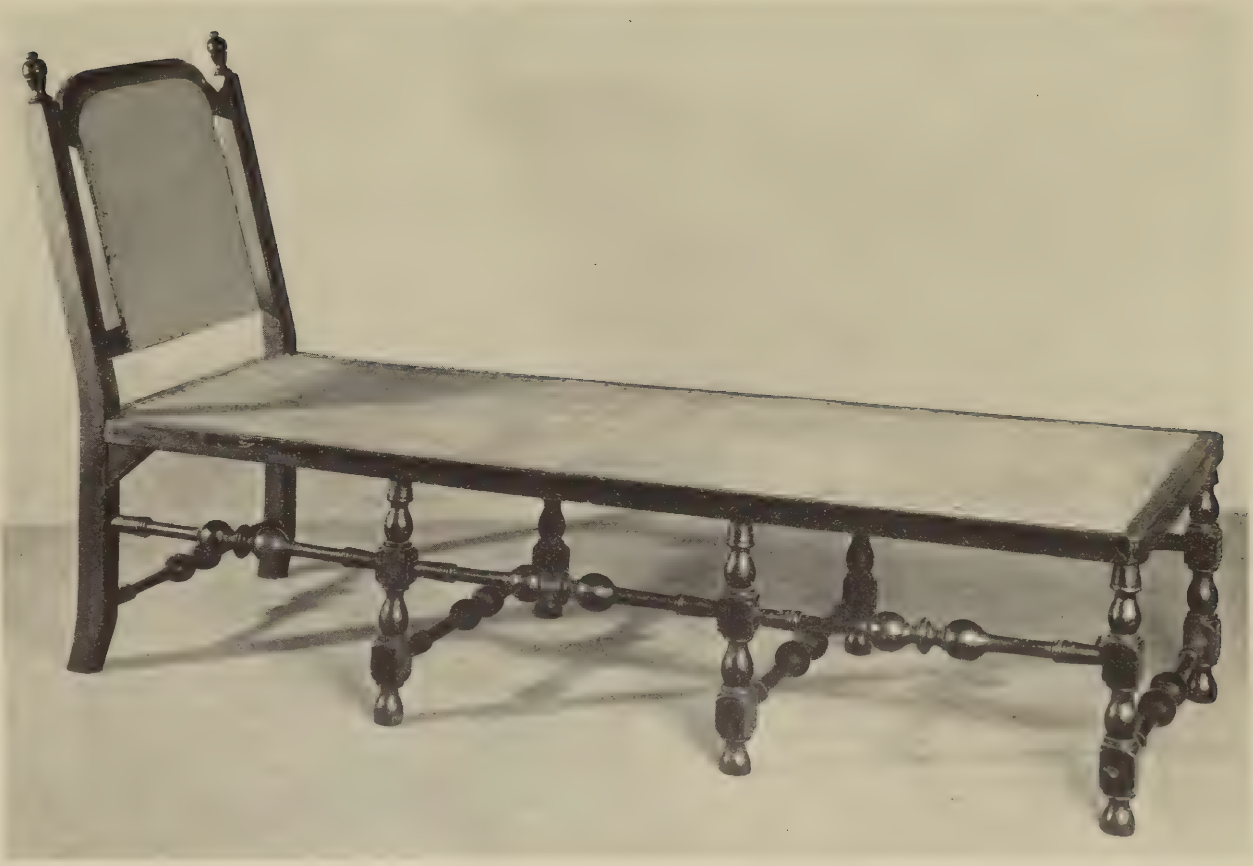
283. Pair Carolean Turned Walnut Side Chairs

Pennsylvania, 1680-1700

Tall back with baluster-turned posts capped with urn finials, similarly 190- turned front legs and stretcher. Back and seat covered with green silk of later period.

Illustrated and described in *Antiques,* June, 1928

Collection of the late Howard Reifsnyder, American Art Association, 1929



[Number 282]

284. Hepplewhite Inlaid Mahogany Sideboard with Shaped Front *East Hartford, Conn.,* 1785-95

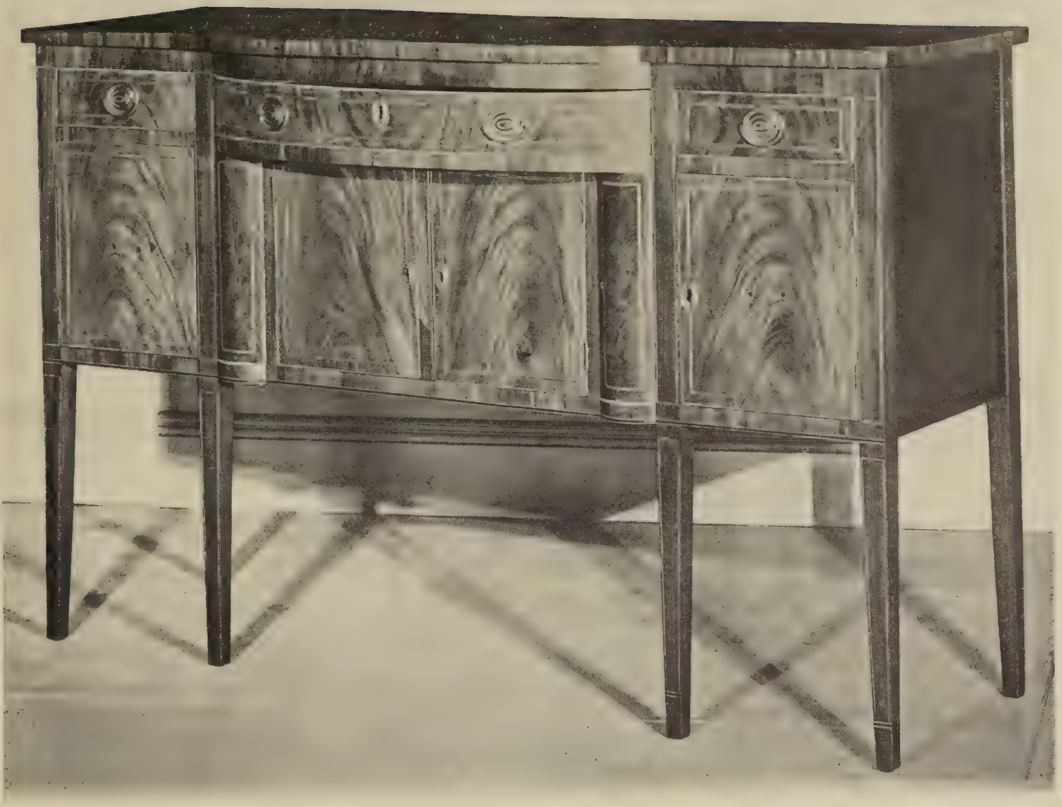
1300- Front has a segmented centre section enclosed by two doors with shallow drawer above, at each side of which is a square cupboard with smaller drawer above. On six slightly tapered and inlaid square legs. Constructed of handsome crotch-figured mahogany inlaid with bandings of satinwood. *Height,* 42 *inches; length,* 66 *inches*

Collection of Dr. Irving W. Lyon, Hartford, Conn.

[See illustration]

285. Queen Anne Maple Drop-leaf Table *Pennsylvania,* 1730-50

250- Top consists of three leaves of light maple with tongued and grooved joints, supported by four cabriole legs with Dutch feet, two of which are gated. Ovolo-molded frame cut in cyma curves at each end. *Height,* 28 *inches; length extended,* 48 *inches*



[NUMBER 284]

286. WALNUT REVERSE SERPENTINE-FRONT CHEST OF DRAWERS

Pennsylvania, 1765-80

Contains four graduated long drawers, the fronts cut in gentle serpentine curves, framed with narrow beading and furnished with a set of Chippendale willow brasses. Slightly overlapping and beveled top; cyma-pattern base molding relieved at the centre with a carved pendent fan ornament. Four short cabriole supports developing eagle claw-and-ball feet. Very rare in this size and quality.

750-

Height, 33 *inches; length,* 38½ *inches*

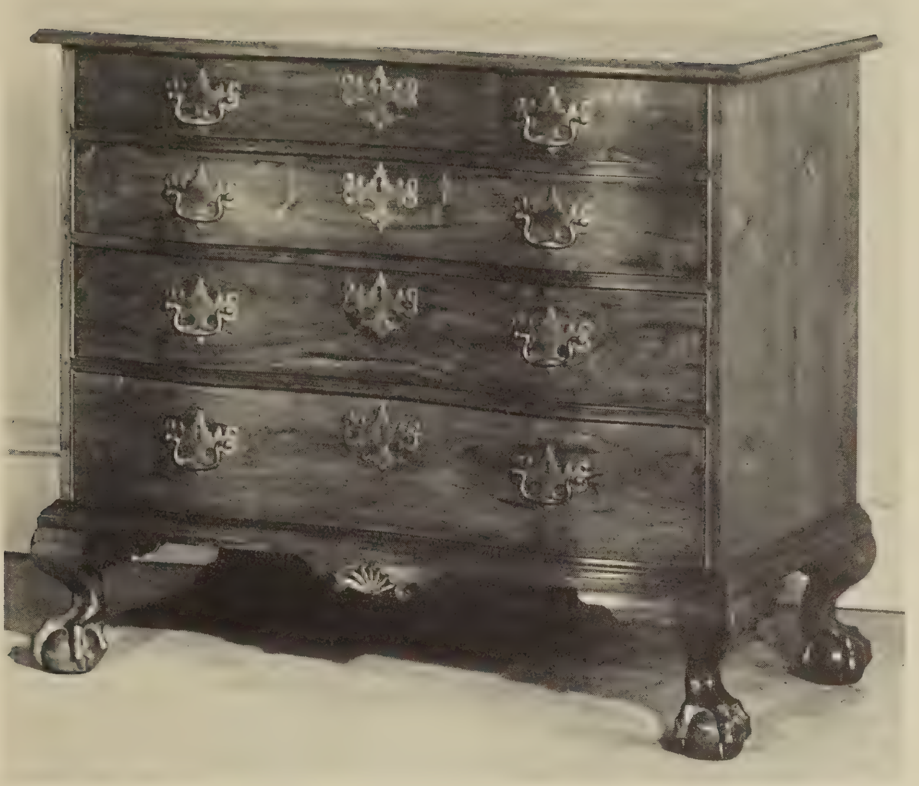
[See illustration opposite]

287. WALNUT 'LIBRARY' TABLE *Pennsylvania,* 1710-30

Widely overlapping oblong top fastened to the frame by wood pegs through the cleats. The frame contains two drawers and is skirted with moldings fancifully carved. Four club-and-ring turned legs with stretchers. *Height,* 29 *inches; length,* 57 *inches*

375-

[See illustration facing page 161]



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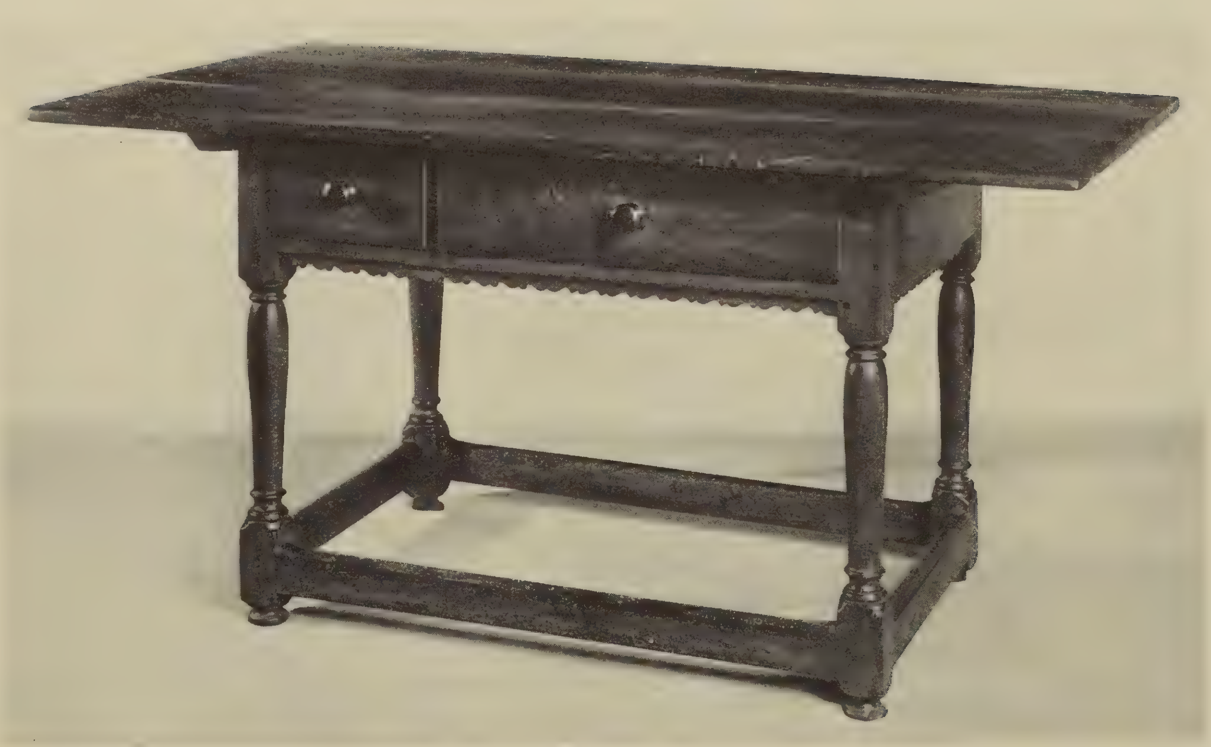
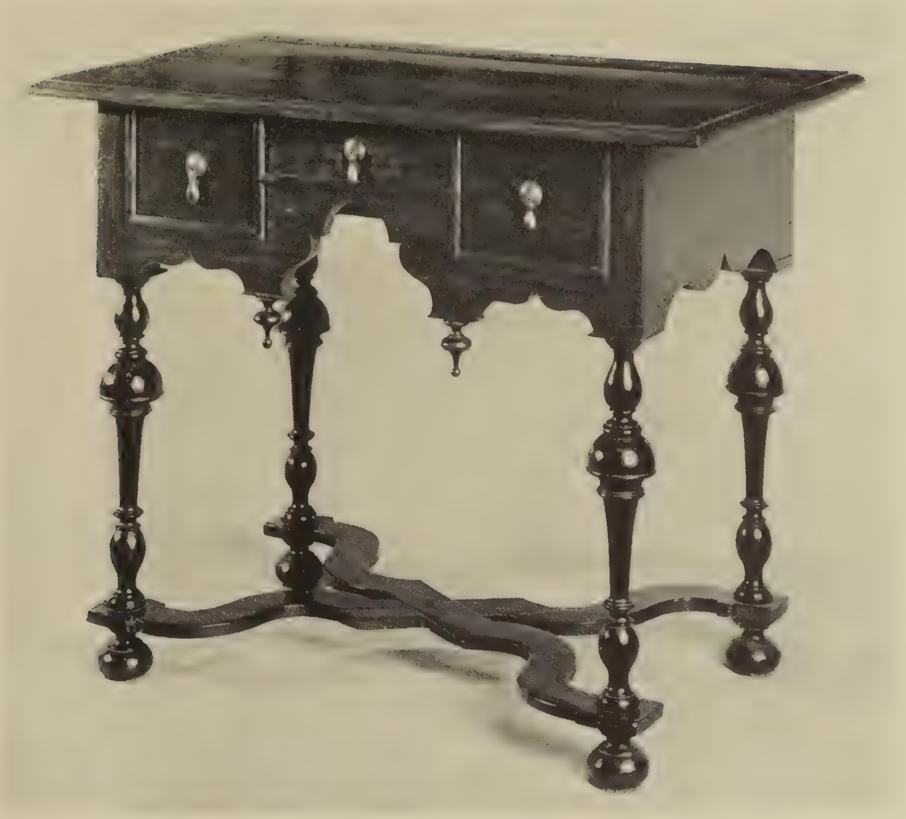


[Number 287]



[Number 288]

288. William and Mary Walnut Trumpet-leg Lowboy

New England, 1700-20

Thumb-molded oblong top overlaps the body to a depth of about three inches at each end and one and one-half inches at the front. The apron contains three small drawers, framed with quarter-round moldings and furnished with brass 'tear drop' handles. Skirt at front and sides is cut in graceful triple-arch 'cupid's bow' pattern and finished with beading; two turned pendants ornament the front. Stands on four trumpet and vase turned legs ending in ball feet and braced by cyma-curved flat transfer stretchers. The legs and stretchers are ebonized. 2200-

Height, 29 *inches; length,* 34 *inches*

Note: This lowboy unquestionably is as fine as any that has appeared at auction sale. Its quality and rareness render it one of the most desirable pieces in the collection.

[See illustration]

289. WILLIAM AND MARY WALNUT SIX-LEGGED HIGHBOY

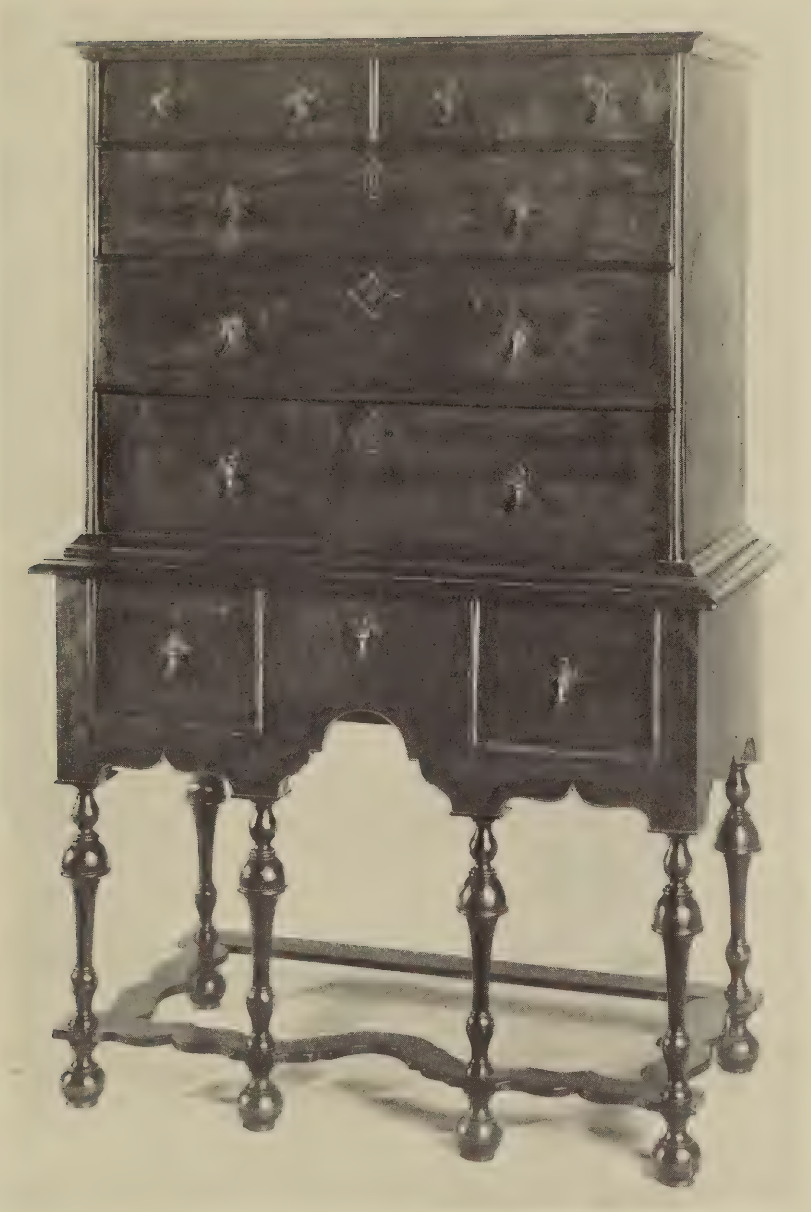
New England, 1705-20

1600-

A good example of this highly attractive type of highboy. The lower part has a triple-arch skirt, in which are three small drawers, and is supported by six baluster or trumpet turned legs braced at the bottom with cyma-curved flat stretchers. Superimposed by a chest of five drawers furnished with a set of Queen Anne engraved brasses and framed with channel moldings. Very rare.

Height, 5 *feet* 4½ *inches; width,* 41 *inches*

[See illustration]



[Number 289]

290. QUEEN ANNE CARVED CHERRYWOOD HIGHBOY

New England, 1730-50

1050-

With eleven large and small drawers in the upper and lower bodies; triple-arched skirt with pendant finials, four graceful cabriole legs with Dutch feet, cove-molded cornice. A carved and incised 'sunburst' of uncommon design decorates the front of the top and the bottom drawers. Willow brasses.

Height, 6 *feet* 3½ *inches; width,* 40 *inches*

Note: The present piece exhibits an elegance of design and superior finish rarely found in cherry or maple furniture. Especially noticeable is the uncommon carved decoration and the valancing of the skirt.

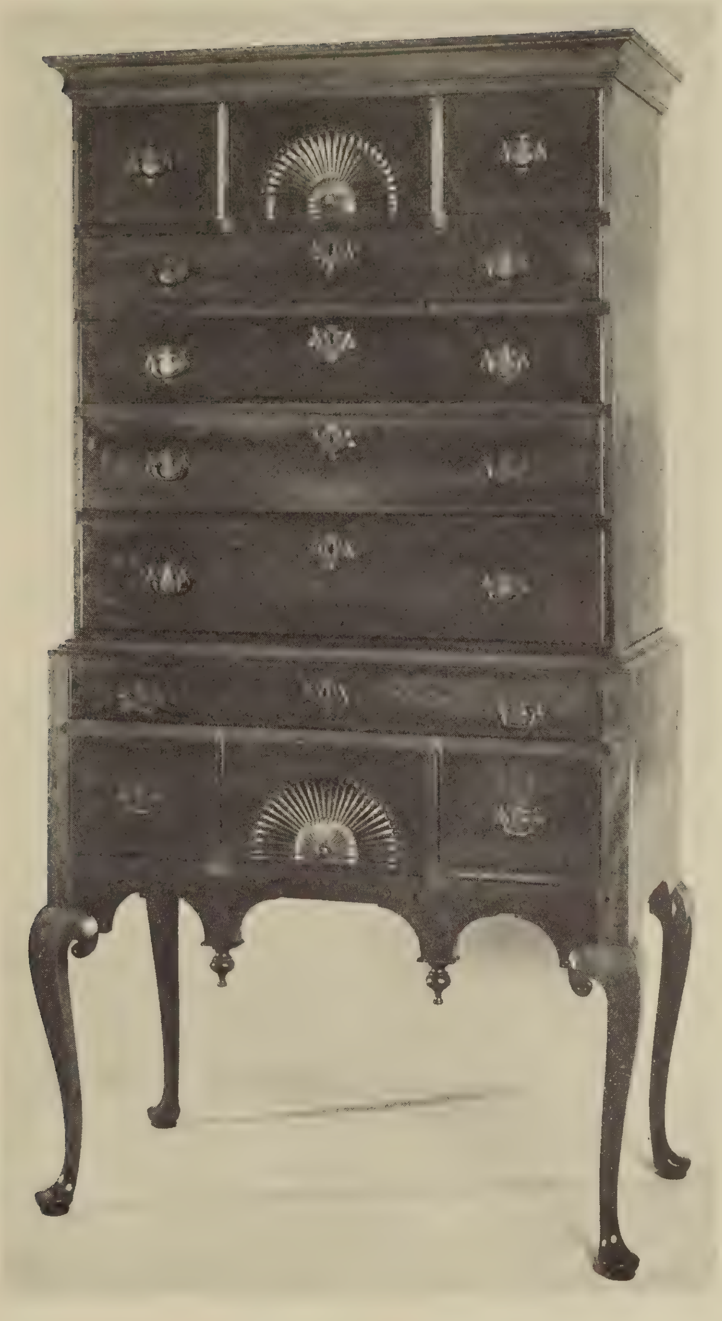
[See illustration]

291. CURLY MAPLE CHEST ON CHEST *New England,* 1750-70

350-

A chest of five graduated drawers surmounting one of four drawers, furnished with gilded metal bail handles. Cove-molded cornice and bracket feet. Golden maple with fine fiddle-back figure.

Height, 6 *feet* 2 *inches; width,* 38 *inches*



[Number 290]

292. CHIPPENDALE WALNUT CLAW-AND-BALL FOOT HIGHBOY

Philadelphia, 1745-60

Well proportioned tall chest of eleven drawers in figured Virginia walnut, furnished with a set of bail and cartouche handles and key plates. Chamfered corners, fluted simulating quarter columns, supporting a cove and cyma-molded cornice. Valanced skirt, cabriole legs carved with shells on the knees and ending in claw-and-ball feet. Willow brasses. *Height,* 6 *feet* 7½ *inches; width,* 44 *inches*

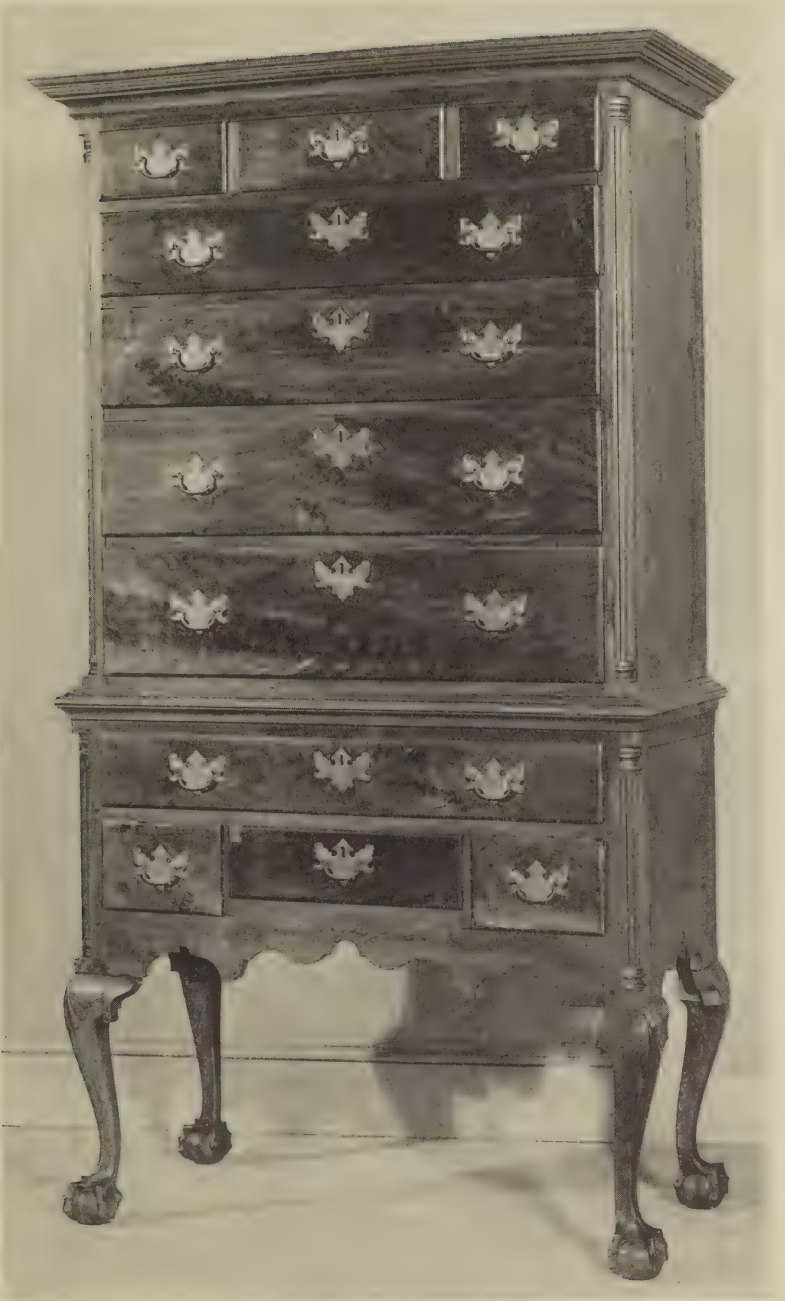
1000-

Note: Earlier than the elaborately carved examples, there is much of the Quaker spirit in this well-proportioned highboy. Except for the fluted corner columns, the carcass proper depends for decoration on the fine grain of the wood in the drawer fronts. The simple shells on the knees are executed in the Queen Anne manner, while the claw-and-ball feet mark the beginning of the Chippendale style.

Purchased by the late Howard Reifsnyder from a descendant of Josiah Bunn

Collection of the late Howard Reifsnyder, American Art Association, 1929

[See illustration]



[NUMBER 292]

293. Cherrywood Chest of Drawers with Serpentine Front

New England, circa 1770

775-

Amply proportioned case of four graduated drawers with serpentine fronts and furnished with willow brasses and key plates. Cove-molded slightly overlapping top; ogee bracket feet. Good color and surface.

Height, 31 *inches; length,* 41 *inches*

294. Queen Anne Walnut Highboy

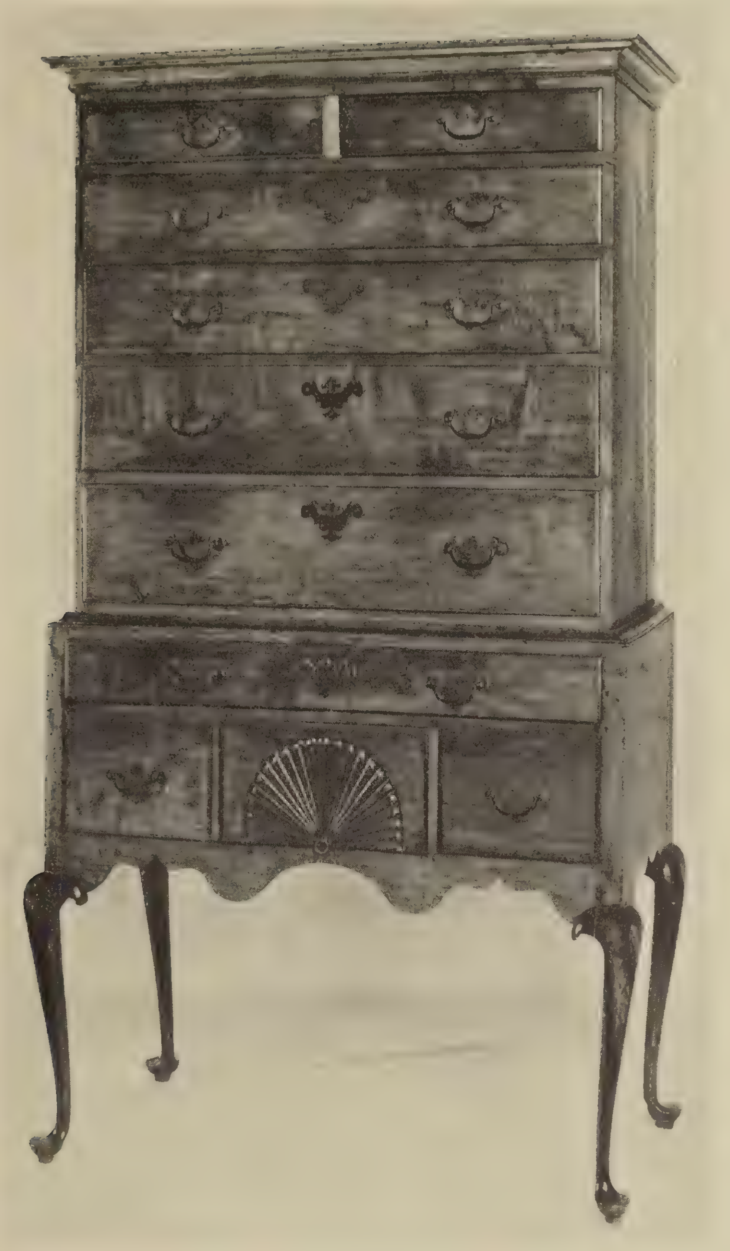
Southern New England, 1730-50

550-

A case of six drawers superimposed upon a case of one long drawer and three small drawers, embellished with a carved fan above a valanced and cyma-curved skirt; cove-molded cornice. Dainty cabriole legs with Dutch feet. Very rare in walnut.

Height, 6 *feet* 3 *inches; width,* 40 *inches*

[See illustration]



[Number 294]

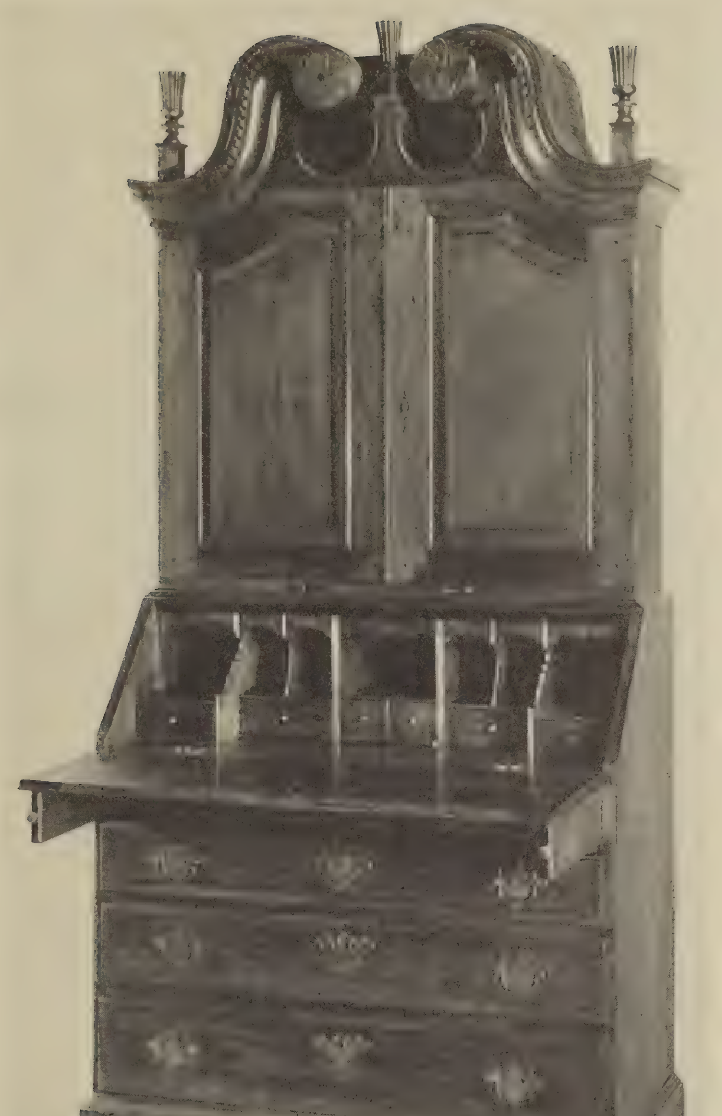
295. QUEEN ANNE MAPLE HIGHBOY *Newburyport, Mass.,* 1730-50
The upper part has cyma-molded cornice and five graduated drawers; lower part with one long and three small drawers, embellished with a carved fan above a skirt cut in triple-arch pattern and ornamented with two pendant finials. Cabriole legs with Dutch feet. 600-

Height, 6 feet 3½ inches; width, 38½ inches

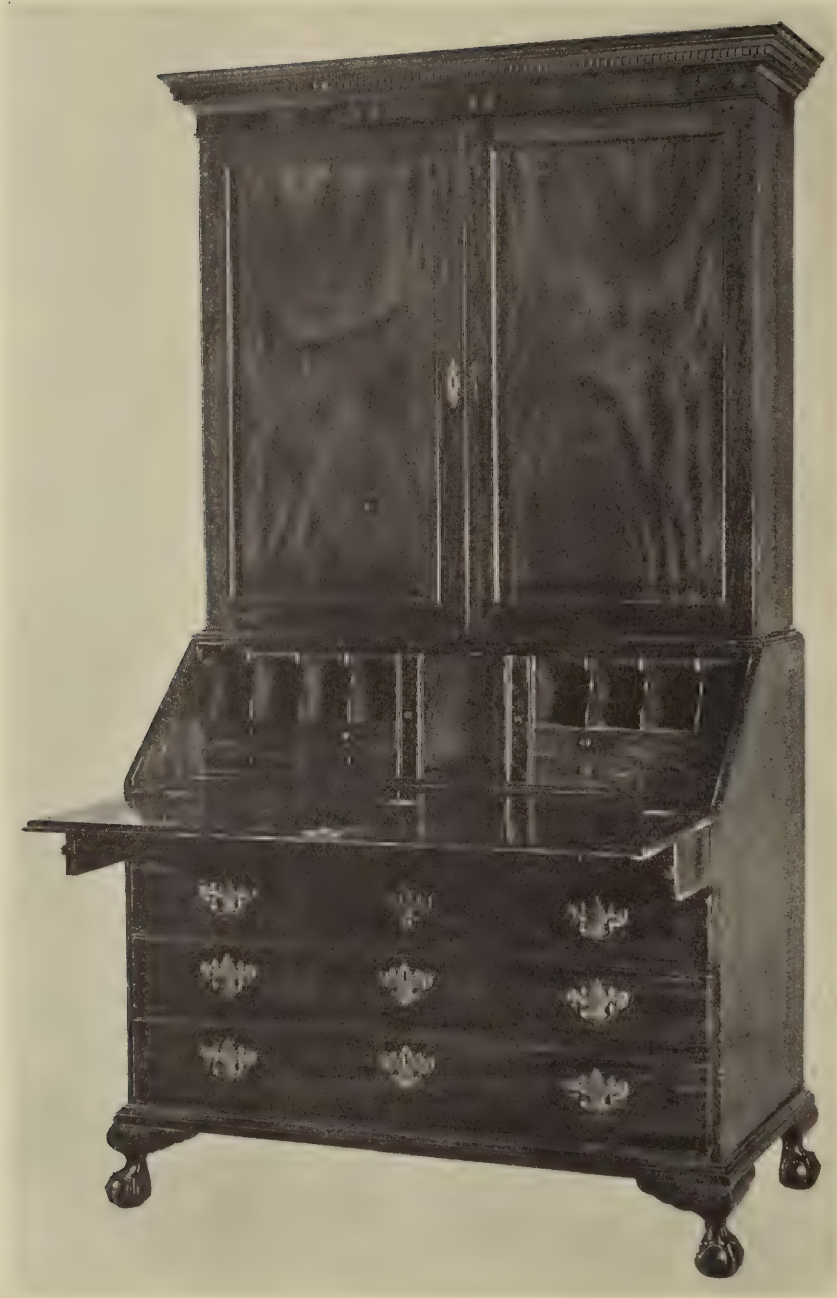
296. CHERRYWOOD SCROLL-TOP SECRETARY BY AARON CHAPIN
East Windsor or Hartford, Conn., 1775-90
The upper part enclosed by a pair of doors with arched and chamfered panels, surmounted by a dentil-molded scroll pediment of broken-arch pattern terminating in large floral motives and ornamented by three fluted urn finials. Lower part contains four drawers with willow pattern brasses and, above these, a hinged slant flap encloses small drawers and arched pigeonholes. At the centre are two small candle brackets. Bracket feet. *Height, 7 feet; width, 38½ inches* 2200-

Note: Aaron Chapin was born in East Windsor, Conn., in 1753, where he served his apprenticeship, afterwards moving to Hartford, Conn. With one exception, a labeled sideboard of mahogany, all of his furniture that has come to light has been of cherrywood. The present piece bears unmistakeable characteristics of Chapin's work. A chest on chest with identical scroll top was in the Philip Flayderman Collection, Catalogue No. 503.

[See illustration]



[Number 296]



[NUMBER 297]

297. CHIPPENDALE MAHOGANY CLAW-AND-BALL FOOT SECRETARY
Massachusetts, 1760-80

375- The upper part a cabinet of shelves and small drawers, enclosed by two paneled rectangular doors, surmounted by a dentil-molded flaring cornice. The lower body contains four long drawers, above which a hinged slant flap encloses a series of arched pigeonholes and small drawers at either side of a locker and two vertical document drawers. Supports formed as ogive cabriole brackets, and eagle claw-and-ball feet. Constructed of handsomely figured Spanish mahogany, and furnished with willow brasses. *Height, 7 feet 4½ inches; width, 50 inches*

[See illustration]

298. SET OF FOUR CARMINE TOILE DE JOUY CURTAINS WITH VALANCES IN THE MANNER OF OBERKAMPF *French,* 1800-10

100- Comprising four long curtains with valances printed in carmine with groups of classical ruins, statuary, pastorales, animals, and birds after Jean-Baptiste Huet, on a cream ground. Bordered with modern gympe. [Lot.]

Length of curtains, 9 feet 2 inches; width, 3 feet
Length of valances, 10 feet 4 inches

299. HAND-WOVEN RED AND WHITE LINEN AND WOOL COVERLET *New England, circa* 1840

100- Woven with American eagles, architectural motives, shields, birds, and medallions of flowers. Good specimen.

Length, 8 feet; width, 7 feet

300. RED, GREEN, AND WHITE PIECED CALICO QUILT
American, circa 1850

150- Very good example worked in an allover repeated design of floral medallions and lozenges in applique rose and green fabric, on a white ground. Border of swags and three-petal motives.

8 *feet* 4 *inches square*

[END OF SECOND SESSION]

$46,375-

SILVERSMITHS REPRESENTED

		Catalogue Number
Bancker, Adrian	New York, 1703-1772	334
Besley, Thauvet	New York (Freeman), 1727	355
Boelen, Hendrik	New York, 1680-1755	341
Brasher, Ephraim	New York, circa 1766	322
Bridgton, Zacariah	Boston, 1734-1787	318
Burt, Benjamin	Boston, 1729-1805	333, 336, 345, 346
Burt, John	Boston, 1691-1745	331, 343, 344, 347
Casey, Samuel	Newport, R. I., c.1724-c.1773	349
Coney, John	Boston, 1655-1722	339
Joseph Cooke and Co.	Philadelphia, circa 1785	311, 312
Dixwell, John	Boston, 1680-1725	325
Dummer, Jeremiah	Boston, 1645-1718	340
Edwards, Samuel	Boston, 1705-1762	323
Forbes, J. & W. G.	New York, circa 1810	309, 351
Forbes, William G.	New York, circa 1805	320
Germon, John	Philadelphia, 1785-1825	301
Gilbert, William	New York, circa 1780	316
Henchman, Daniel	Boston, 1730-1775	310
Homes, William Sr.	Boston, 1717-1783	326
Hurd, Jacob	Boston, 1702-1758	330, 337
Hutton, Isaac	Albany, 1767-1855	303, 313, 314
Loring, Joseph	Boston, 1743-1815	324, 329
Moulton, William 5th	Newburyport, Mass., 1772-1861	348
Myers, Myer	New York, circa 1780	302
Pelletreau, Elias	New York, 1736-1810	350
Revere, Paul	Boston, 1735-1818	306, 338
Richardson, Joseph Sr.	Philadelphia, 1711-1784	308
Simpkins, William	Boston, 1704-1780	332
Syng, Philip	Philadelphia, 1703-1789	307
Ten Eyck, Jacob	Albany, circa 1730	319
Van Dyck, Peter	New York, 1684-1750	342
Vernon, Samuel	Newport, R. I., 1683-1737	328
Wiltberger, Christian	Philadelphia, 1770-1851	304
Winslow, Edward	Boston, 1669-1753	306, 317, 327
Wishart, Hugh	New York, circa 1800	321
Woods, Freeman	New York, circa 1790	315

THIRD SESSION

Saturday, January 10, 1931, at 2:15 p.m.

Catalogue Numbers 301 to 402 Inclusive

IMPORTANT EARLY AMERICAN SILVER

301. Two Silver Tablespoons by John Germon

Philadelphia, 1785-1825

Tapered oval bowls, graceful tapered and curved handles, bright cut
60- in feather pattern and with monograms. Maker's mark: GERMON and PHILAD, Roman letters in two rectangles. *Length, 9 inches*

302. Two Silver Dessert Spoons by Myer Myers

New York, circa 1780

90- Oval bowls with double drop, tapered slender stems, bright cut with monograms in medallions and foliage sprays. Maker's mark MYERS, script letters in a cartouche. *Length, 7 inches*

Note: Myer Myers was president of the New York Silversmiths' Society in 1776.

303. Two Silver Tablespoons by Isaac Hutton

Albany, 1767-1855

70- Tapered oval bowls, graceful slender handles, bright cut on the stems with monograms and flowers. Maker's mark HUTTON, in a rectangle. *Length, 9 inches*

304. Two Silver Tablespoons by Christian Wiltberger

Philadelphia, 1770-1851

50- Tapered oval bowls chased with palmettes on the back, tapered stems, bright cut in medallion and husk pattern. Maker's mark C WILTBERGER, Roman letters in irregular rectangle. *Length, 9 inches*

305. Silver Rat-tail Trifid-end Tablespoon
by Edward Winslow *Boston,* 1669-1753

475- Shallow oval bowl with beaded and reeded spear-point rat tail. Flat handle broadening to a trifid end. Stem engraved with the block initials H L M. Maker's mark stamped on under side of handle: E W, Roman capitals, in a rectangle. *Length, 7¾ inches*

Note: An exceedingly rare spoon, and exhibits a fine mark. An identical spoon in the collection of the Hon. A. T. Clearwater is illustrated in the catalogue of the collection by C. Louise Avery, 1920, p. 25, fig. 73.

[See illustration]

306. Silver Tablespoon by Paul Revere (Patriot)
Boston, 1735-1818

325- Graceful tapered oval bowl and tapered handle. Handle engraved with the monogram A S D in script. Maker's mark stamped on reverse of handle: REVERE, shaded Roman capitals, but with the V connected to adjoining letters as well as the first R to the E. Very rare. *Length, 8¾ inches*

Note: For comparison of mark, see Hollis French, *A List of Early American Silversmiths and their Marks,* New York, 1917, p. 97.

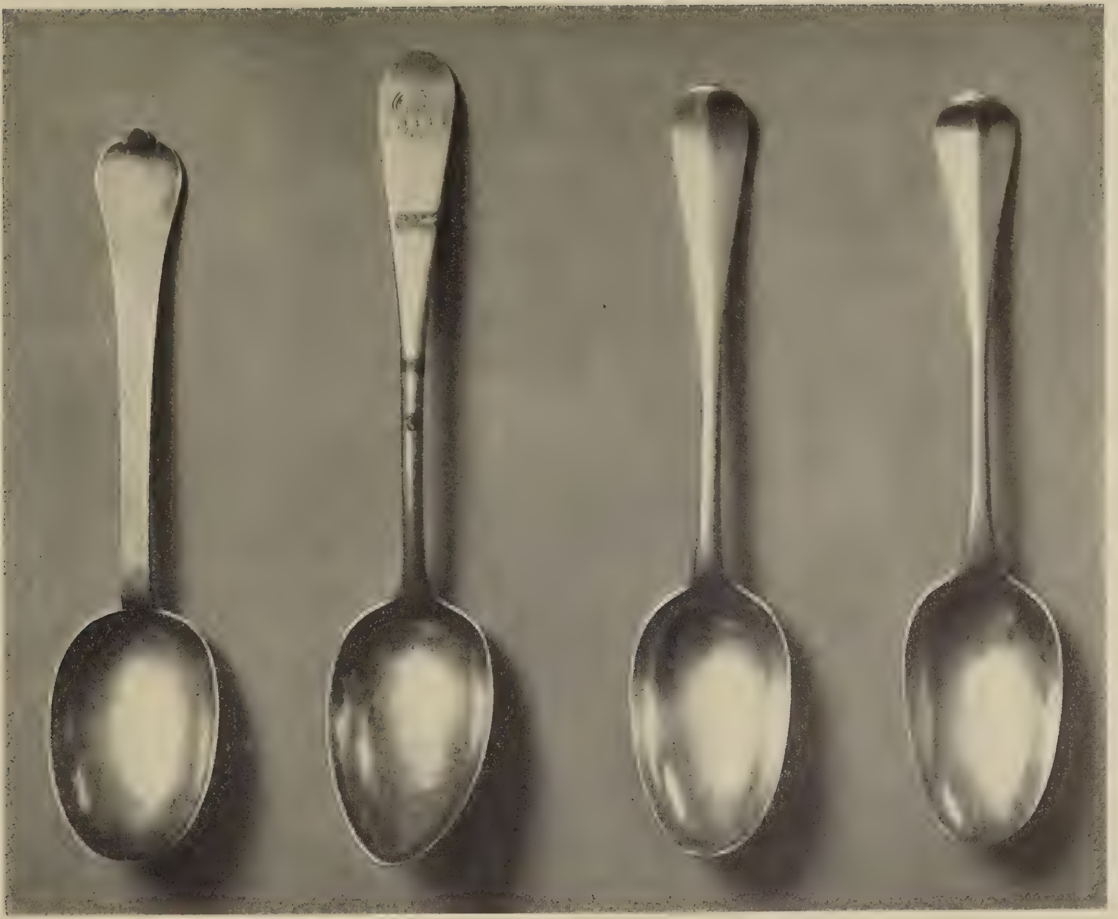
[See illustration]

307. Silver Tablespoon by Philip Syng *Philadelphia,* 1703-1789

100- Slightly irregular oval bowl, slender handle with upcurved and ridged end, back of bowl showing partly obliterated shell. Reverse of stem engraved with the initials W B S. Maker's mark stamped in two places on under side of handle: P S, script capitals in two circles conjoined, a leaf between the two marks. Very rare. *Length, 8⅛ inches*

Note: Philip Syng, one of the most prominent Philadelphia silversmiths, made the silver inkstand used at the signing of the Declaration of Independence.

[See illustration]



[305] [306] [307] [308]

308. SILVER TABLESPOON BY JOSEPH RICHARDSON, SR.

Philadelphia, 1711-1784

Similar in design to the preceding spoon, and featuring the 'rayed shell' on back of bowl. Maker's mark stamped in two places on under side of handle: J R, Roman capitals in a rectangle. Block capitals R B engraved on the stem. Joseph Richardson, Sr., was one of the most prominent of the Philadelphia silversmiths working in the eighteenth century. *Length, 8 inches*

110-

[See illustration on preceding page]

309. SILVER BEAKER BY J. W. & G. FORBES *New York, circa* 1810

Slightly convex sides and flaring lip; flanged base. Engraved with the monogram J M C in script, the base stamped with maker's mark J W & G FORBES, in a rectangle, also four trade marks.

Height, 3½ inches; diameter, 3¼ inches

65-

310. SILVER PUNCH STRAINER BY DANIEL HENCHMAN

Boston, 1730-1775

The perforations on the bowl represent a rosette centred by a lozenge motive, the rim molded. Openwork cartouche-shaped handled at one side and smaller handle opposite, to bridge a punch bowl. Stamped on reverse of both handles with maker's mark: H D, Roman capitals in a rectangle. Reverse side of bowl engraved with the initials M C E.

Diameter of bowl, 4⅛ inches; length, 10 inches

300-

Note: Daniel Henchman, maker of the famous Dartmouth College montieth, was the son-in-law of Jacob Hurd, one of the most prolific silversmiths of his day.

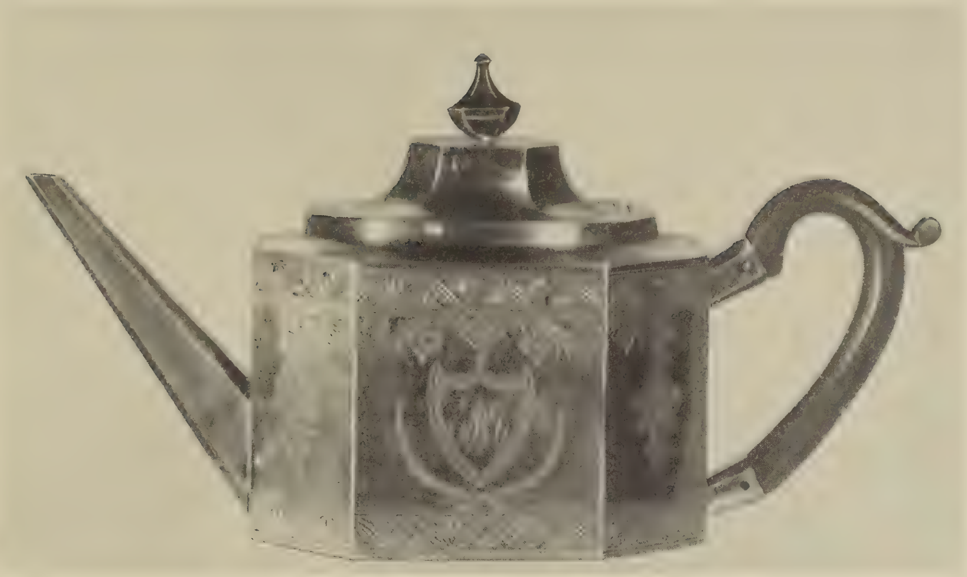
[See illustration opposite]

311. SILVER ENGRAVED OCTAGONAL TEAPOT
BY JOSEPH COOKE AND CO. *Philadelphia, circa* 1785

Straight-sided octagonal teapot, the domed cover surmounted by an urn finial; tapered spout and brown ebony handle. Bright cut with bands of floral diaper work, floral pendants, leaf volutes, and shield-shaped cartouches containing monogram. Stamped with maker's mark: J C & CO, in a rectangle. Very fine quality. *Height, 7 inches*

625-

[See illustration opposite]



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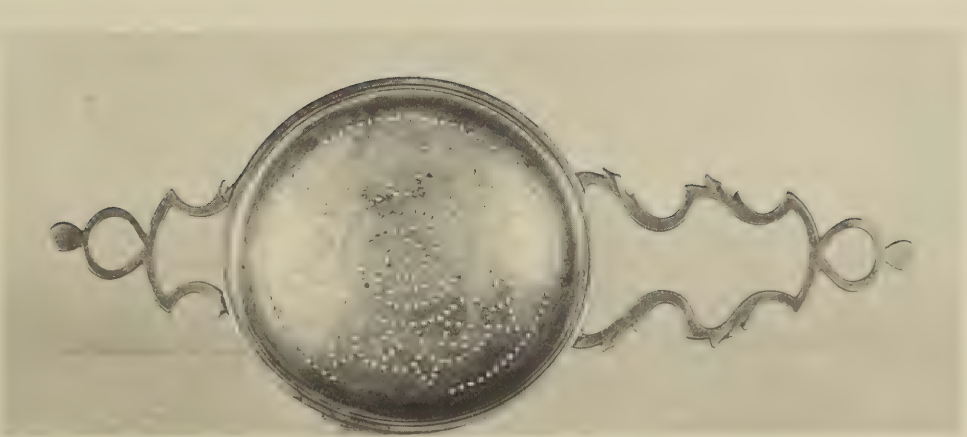


{Number 310}

312. Silver Engraved Octagonal Cream Jug
By Joseph Cooke and Co. *Philadelphia, circa* 1785

Helmet-shaped octagonal cream jug, similar to the preceding teapot and
300- similarly marked. *Height, 7¾ inches*

[See illustration]

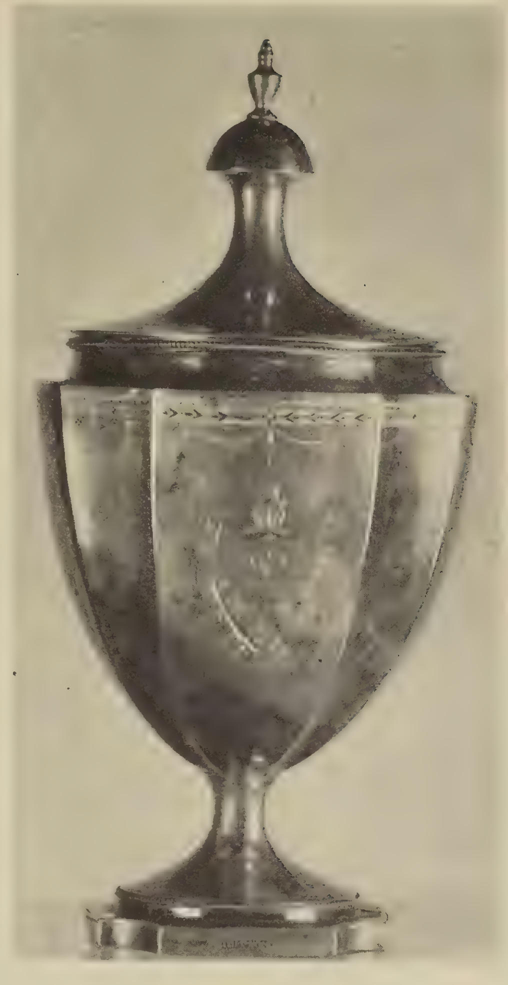
313. Silver Vase-Shaped Sugar Urn
By Isaac Hutton *Albany,* 1767-1855

Octagonal urn shape on flaring foot, the pointed cover surmounted by
700- an urn finial. Finely engraved with bands of festoon and husk ornament, a shield containing a monogram, and a crest with the motto *Superanda fortuna ferendo.* Base stamped with maker's mark: HUTTON, in a rectangle. *Height, 9½ inches*

[See illustration]

314. Silver Cream Pitcher by Isaac Hutton
Albany, 1767-1855

Matching the preceding. Octagonal vase shape with flaring lip, square
500- base, and loop handle. Finely engraved with a shield cartouche containing a monogram, also a small crest. The borders beaded. Stamped on foot with maker's name, HUTTON, in a rectangle. Base weighted. *Height, 7¼ inches*



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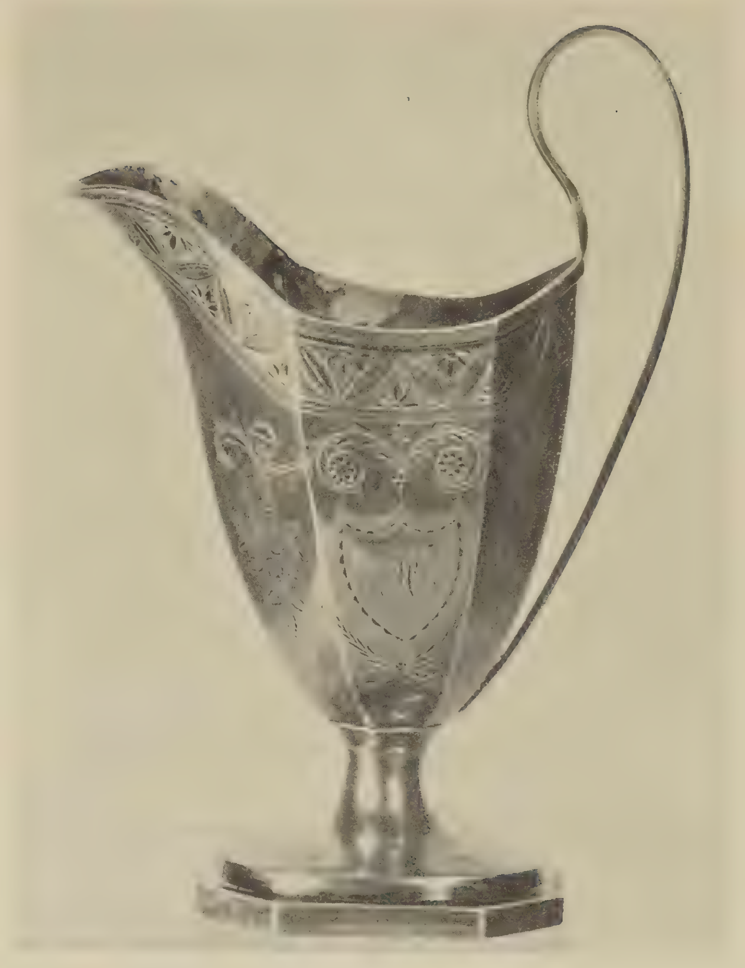

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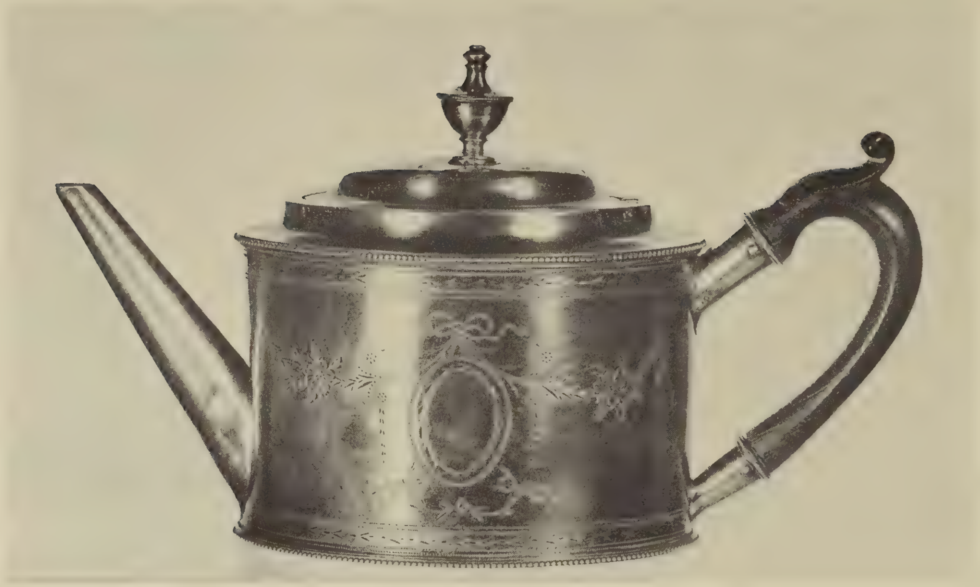


[NUMBER 315]

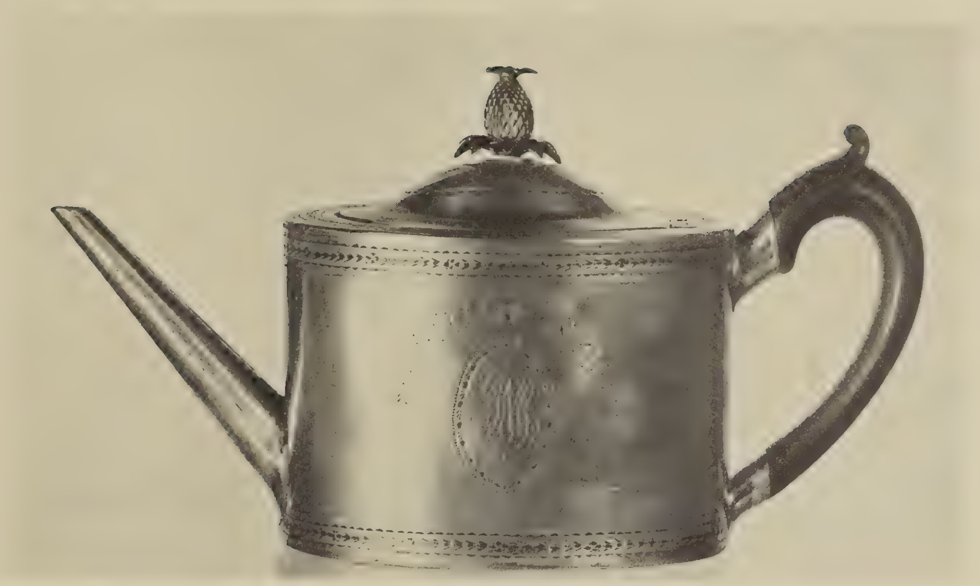
315. SILVER ENGRAVED OVAL TEAPOT BY FREEMAN WOODS

New York, circa 1790

500.

Straight-sided oval teapot, the domed cover surmounted by an urn finial; tapered straight spout and looped ebony handle. Bright cut with swags of flowers, depending from ribbon ties, and oval medallions containing monograms. The cover with eight petals radiating from the base of the finial, the borders delicately beaded. Stamped underneath in two places with maker's mark: WOODS script letters, in a cartouche. Very fine quality. *Height, 6¾ inches; length,* 11 *inches*

[See illustration]



[NUMBER 316]

316. SILVER ENGRAVED OVAL TEAPOT BY WILLIAM GILBERT

New York, circa 1780

Straight-sided oval teapot with tapered spout and looped ebony handle, the slightly domed cover surmounted by pineapple finial, the symbol of hospitality. Top and sides bright cut with narrow bands of husk ornament and oval medallions containing monogram. Base stamped with maker's mark: GILBERT and N. YORK script, in two rectangles. Fine quality. *Height, 6¾ inches; length, 11½ inches*

550·

[See illustration]

317. SILVER MUG BY EDWARD WINSLOW *Boston, 1669-1753*
Beaker-shaped, with molded raised foot and reeded strap-scrolled handle. Maker's mark stamped to left of handle: E W in Roman capitals, in a rectangle. Bottom with the block letters B A S engraved at some early period. Side engraved with the monogram M B D in script and the date 1906. *Height, 3 inches; diameter, 3⅛ inches* 700-

> *Note:* Edward Winslow was the grandson of John Winslow, who came over in the *Fortune* in 1621, and was the great grandson, on his mother's side, of Anne Hutchinson, 'a well educated, bright and intelligent lady', whose disturbing theological discussions came to be known as the Antinomian Controversy. Winslow was colonel of the Boston regiment and, at his death, was judge of the Inferior Court of Common Pleas. Two of his sons lost their lives at Louisburg.

[See illustration]

318. SILVER CASTER BY ZACARIAH BRIDGTON *Boston, 1734-1787*
Baluster-shaped, on spreading foot, the top finely pierced and engraved in trellis-pattern and surmounted by a 'pine cone' finial. Side engraved with a script initial D. Maker's mark stamped under foot: Z B in Roman capitals, a pellet between, in a rectangle. *Height, 6 inches* 550-

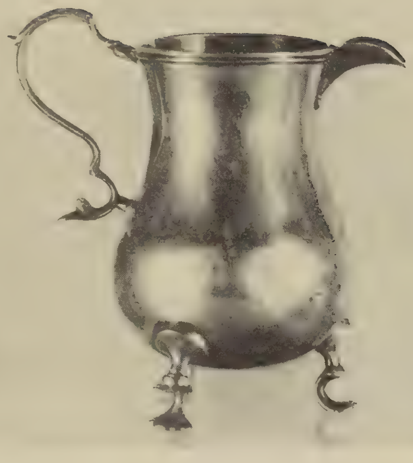
> *Note:* A caster of unusually elegant proportions and good workmanship. A teapot by this silversmith, commemorating the opening of the Charles River Bridge, is in the collection of Mr. Henry H. Eddes.

[See illustration]

319. SILVER CREAM PITCHER BY JACOB TEN EYCK
Albany, circa 1730
Pear-shaped, on three scroll legs with hoof feet; reeded lip, flaring spout, and graceful scroll and leaf-pattern handle. Side engraved with the monogram F C B in script; base with contemporary engraved initials A H. Maker's mark stamped to left of handle: J T, small capitals in an oval. *Height, 4 inches* 450-

> *Note:* This piece is especially interesting as illustrating a transition in style from the simply formed creamer to the cabriole-leg variety of a later period, shown by the pinched spout and restrained flare of the lip. Jacob Ten Eyck was indentured as apprentice in 1719 to Charles Le Roux, celebrated New York goldsmith and engraver.

[See illustration]



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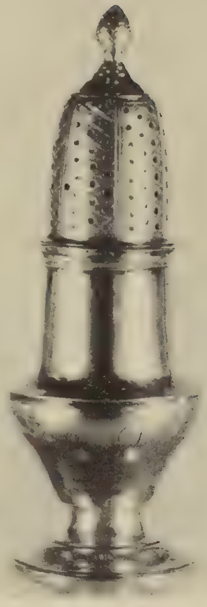

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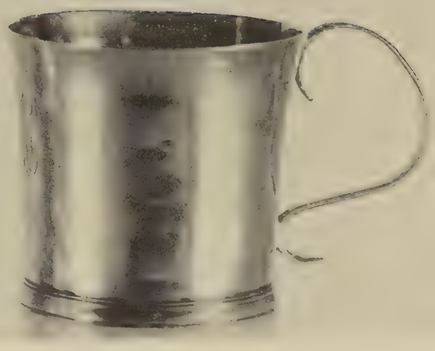


[NUMBER 317]

320. Silver Tea Service by William G. Forbes

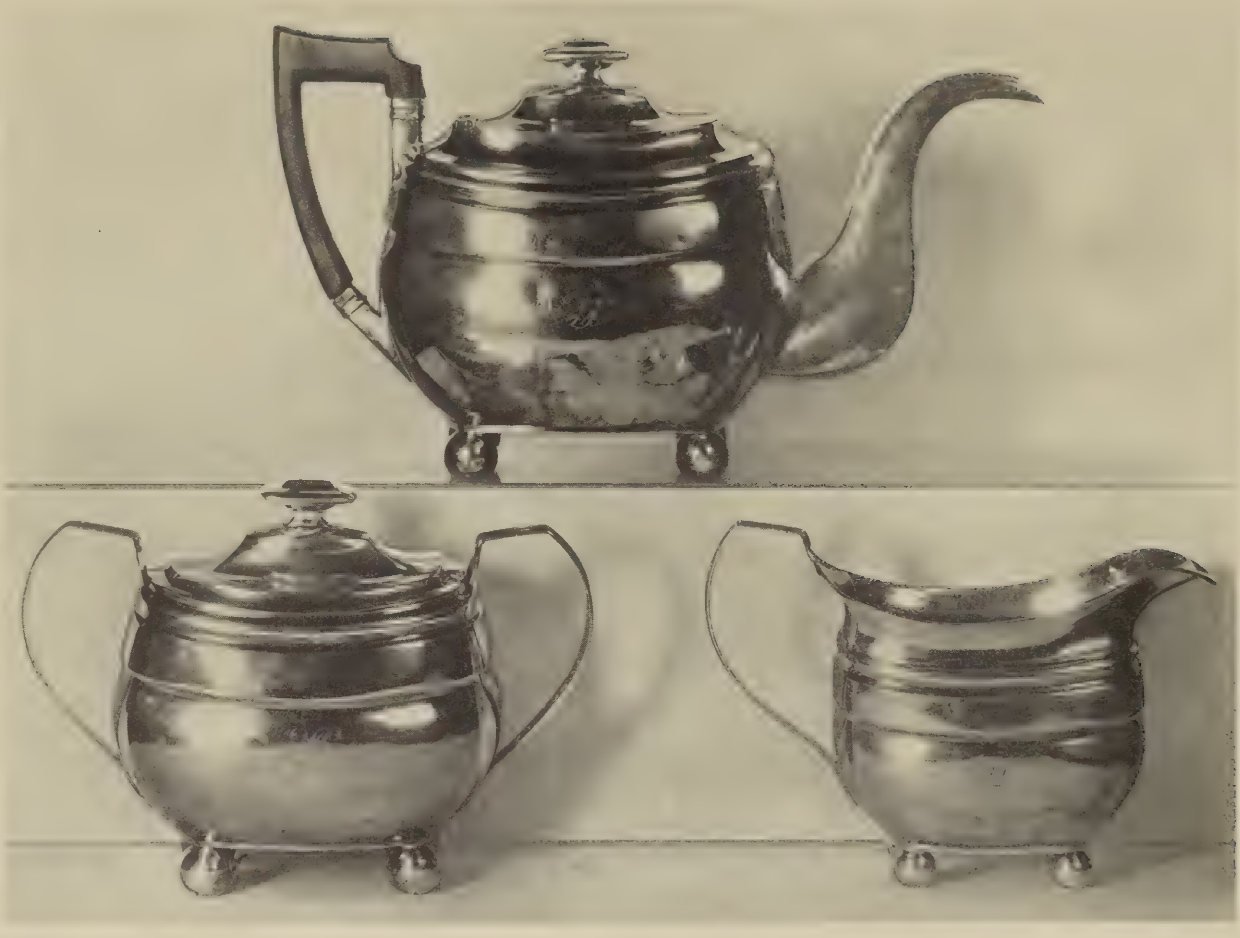
New York, circa 1805

500

Comprising: oblong teapot with slightly bulbous sides molded around the shoulder, swanneck spout, ball feet, and classic ebony handle; covered two-handled sugar bowl; and a cream jug to match. Plain except for small engraved monogram. Each piece stamped underneath with maker's mark: W G FORBES, in rectangle. [Lot.]

Height of teapot, 7 inches
Height of sugar bowl, 6 inches
Height of cream jug, 5½ inches

[See illustration]



[NUMBER 320]

321. Silver Tea Service by Hugh Wishart *New York, circa* 1800

Comprising: slightly bulbous oblong teapot with swanneck spout, ball feet, and classic ebony handle, the domed cover surmounted by urn finial; covered two-handled sugar bowl; cream pitcher to match, formed 725- as a miniature teapot. Entirely plain except for small engraved contemporary monogram. All stamped underneath with maker's mark: H WISHART, Roman letters in a rectangle. [Lot.]

Height of teapot, 7¼ inches
Height of sugar bowl, 6¼ inches
Height of cream pitcher, 4¾ inches

[See illustration opposite]

322. Silver Shaped Mug by Ephraim Brasher

New York, circa 1766

Bulbous-shaped plain body, widely flaring foot, flanged narrow rim, 525- and very fine scrolled handle chased with leaf palmette on the thumb-piece. Base stamped with marker's mark in two places: E B, Roman capitals in an oval. *Height, 5½ inches; diameter at base, 3½ inches*

Note: The present fine example illustrates the bulbous type carried to its highest development. The flare of the foot and the voluting of the handle are especially noticeable features. Ephraim Brasher made the die for the famous doubloon known by his name.

[See illustration facing page 191]

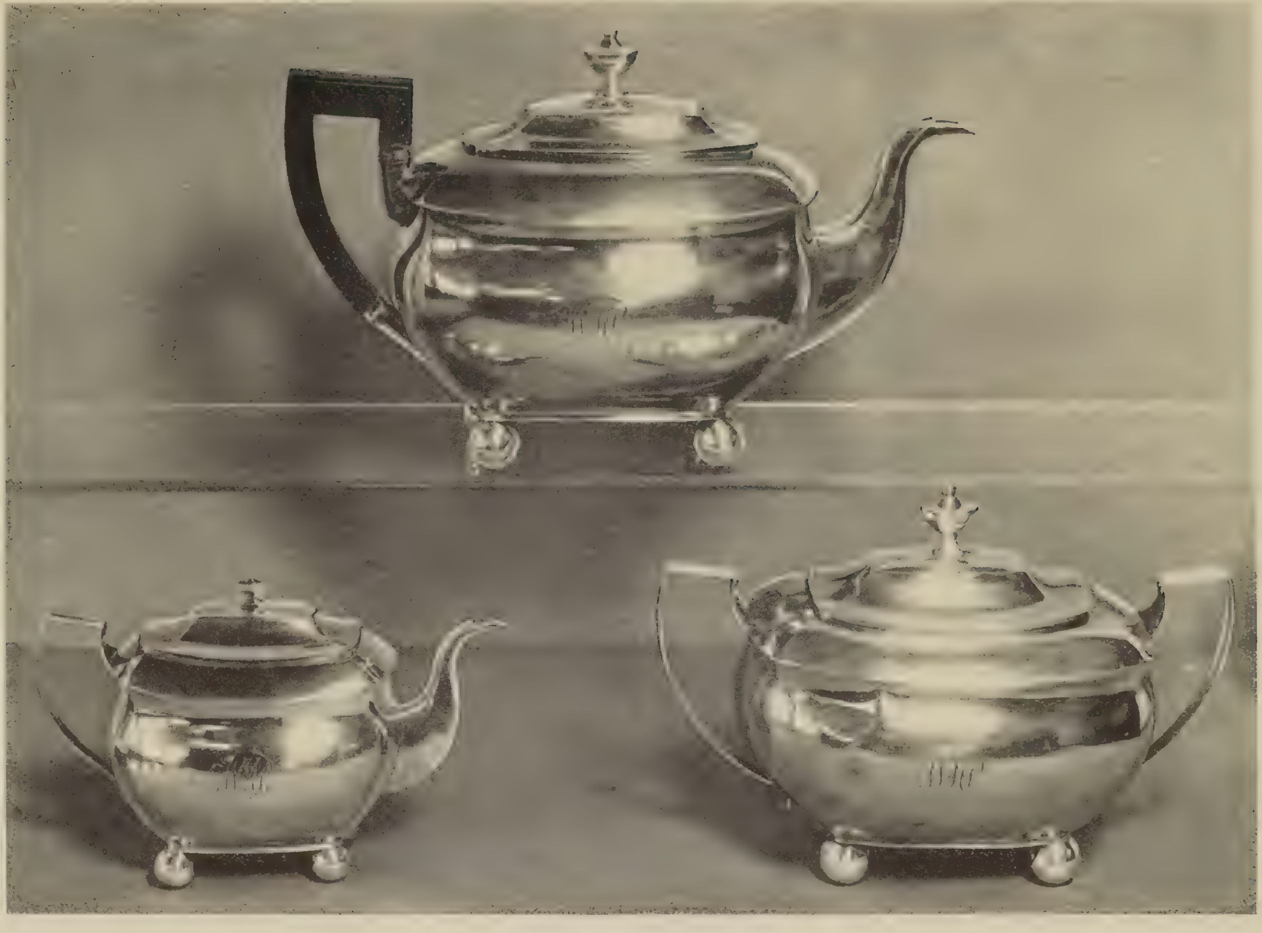
323. Silver Shaped Mug by Samuel Edwards *Boston,* 1705-1762

Bulbous body, flaring foot, and slightly flaring lip. Finely scrolled handle with formalized leaf thumb-piece. Base engraved with the initials W B S, and stamped with the maker's mark S E, a crown above, 900- a pellet between, and a *fleur de lis* beneath in a shaped shield. Entirely plain mug of great rarity.

Height, 5¾ inches; diameter at base, 3⅜ inches

Note: Samuel Edwards was one of the prominent silversmiths working in Boston at this period. This is shown by the fact that he received commissions from the General Assembly to manufacture plate for presentation purposes. He was the son of John Edwards and opened a shop in Boston in 1729.

[See illustration facing page 191]



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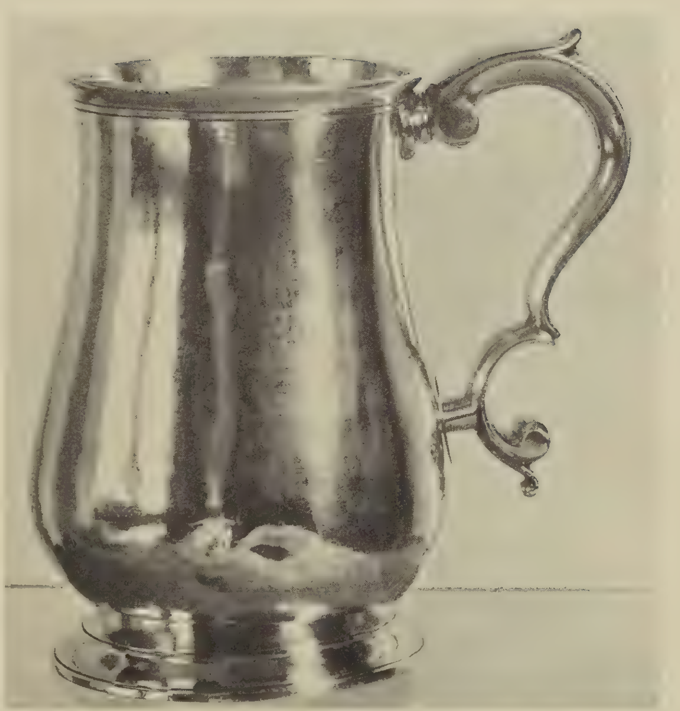

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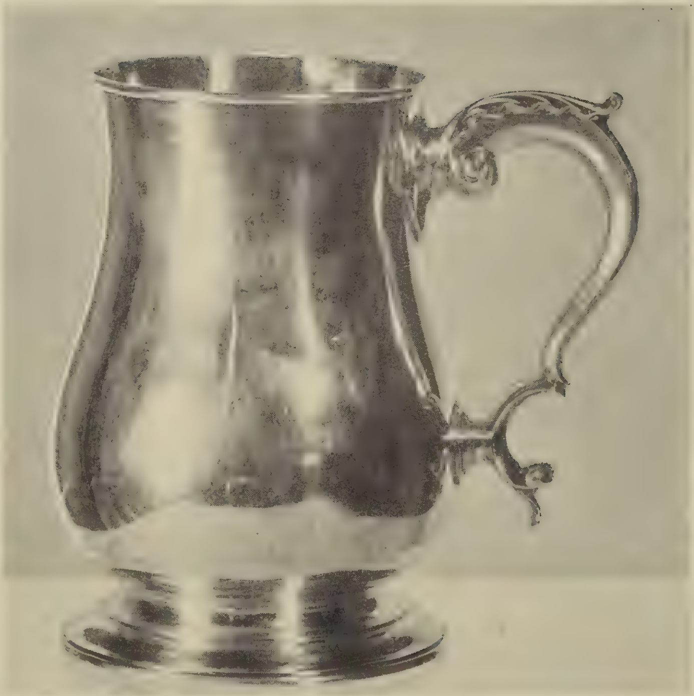

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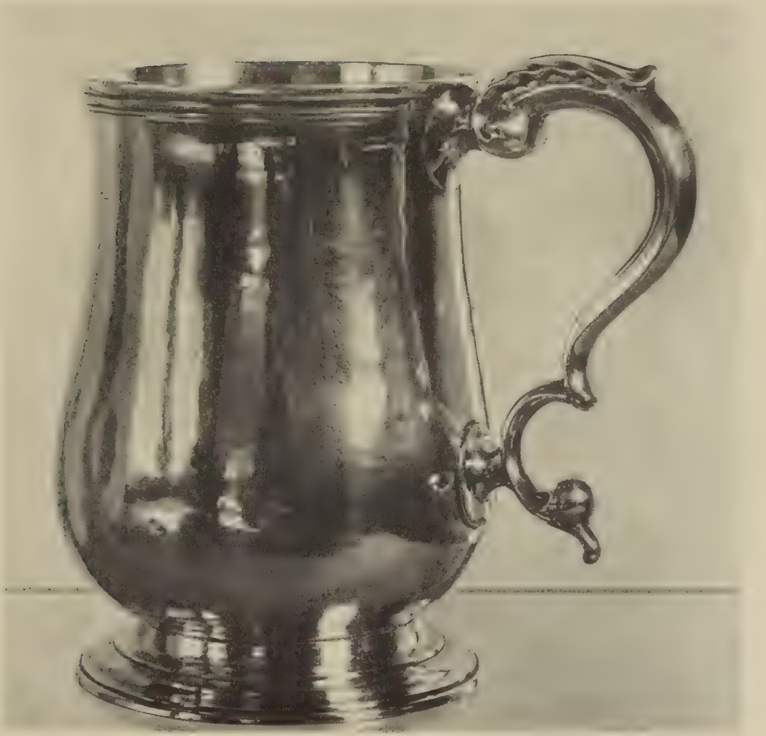


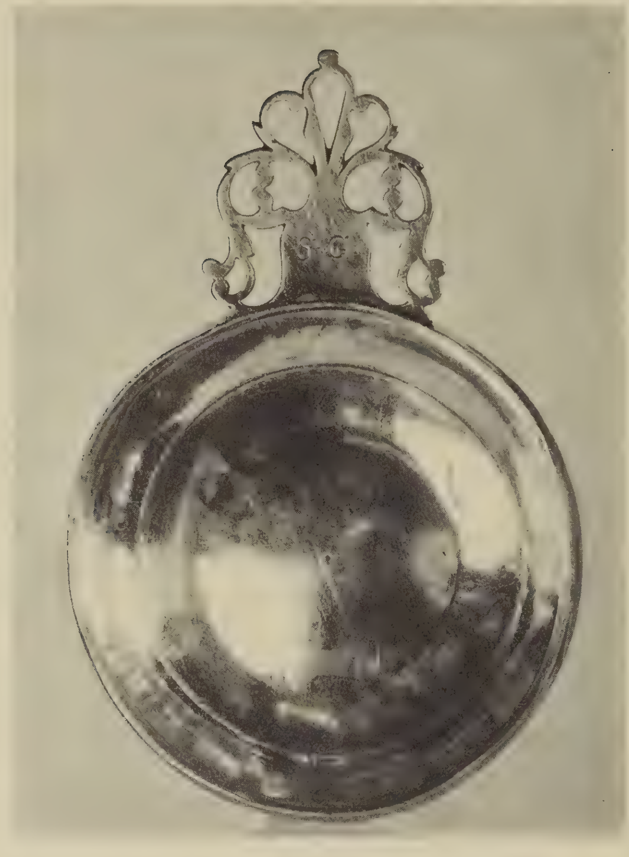
[NUMBER 324]

324. SILVER SHAPED MUG BY JOSEPH LORING *Boston,* 1743-1815
Slightly bulbous body, plain except for an engraved lion rampant crest; molded flaring foot, molded rim, finely scrolled handle chased with formal leafage. Maker's mark stamped to left of handle: J LORING, italic letters in a cartouche. 1125-

Height, 5¾ inches; diameter of base, 3¼ inches

Note: Joseph Loring was born in Hull, Massachusetts, and moved to Boston where he had his shop in Union Street. He served as first lieutenant in the Revolutionary War and was a prisoner on Long Island for nine months, returning to Boston in 1777.

[See illustration]



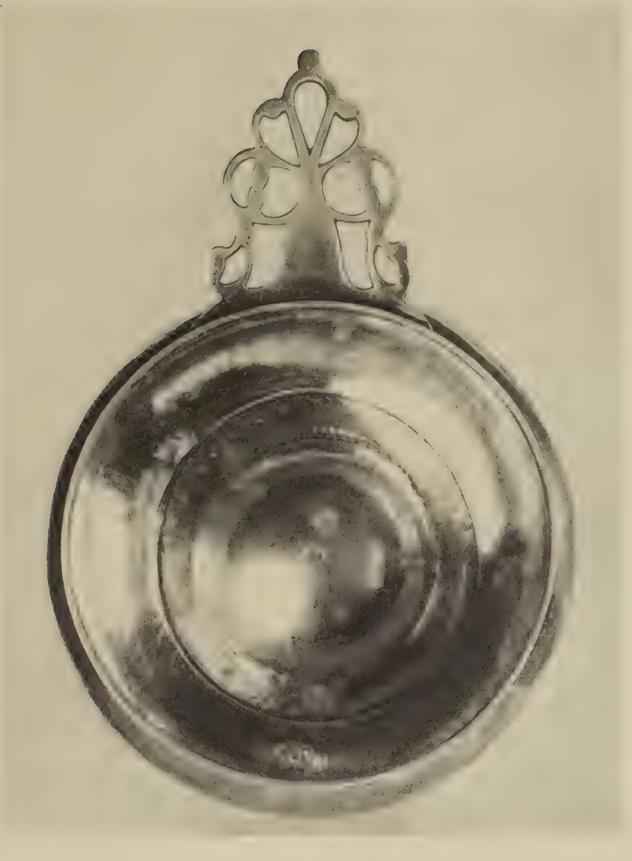
[Number 325]

325. Silver Porringer by John Dixwell *Boston,* 1680-1725
Convex-sided bowl of unusual depth, foliated cartouche handle, beautifully pierced in cinquefoil pattern and engraved on the face with the initials S G. Reverse of handle stamped with maker's mark: J D, Roman capitals in an oval. Very rare. 1300-

Height, 2⅛ inches; diameter, 5¼ inches; length of handle, 2⅝ inches

Note: John Dixwell, born in New Haven in 1680, was the son of 'Regicide' Colonel John Dixwell, a dramatic figure in New England history, who, fleeing from England, sought refuge in New Haven and lived there under the name of James Davis until his death in 1689.

[See illustration]



[Number 326]

326. Silver Porringer by William Homes, Sr.

Boston, 1717-1783

Convex-sided bowl of unusual depth, engraved on the side in script, *Harriet McPherson Creighton.* Graceful openwork cinquefoil pattern 'key hole' handle, stamped on the reverse with the maker's mark: HOMES, in italic capitals in a cartouche. Very rare.

600-

Height, 2⅜ inches; diameter, 5¼ inches; length of handle, 2¾ inches

Note: William Homes was known in his day as the 'honest goldsmith'. His mother, Mary Franklin, was sister to Benjamin Franklin. Besides holding public offices, he served in the Artillery Company from 1752-1755 and rose to the rank of captain. A punch bowl by him, 'the gift of the Field Officers and Captains of the Regiment of the Town of Boston . . . ,' presented to Thomas Dawes, ardent patriot in the Revolution, is in the Museum of Fine Arts, Boston.

[See illustration]

327. Silver Dome-top Tankard by Edward Winslow

Boston, 1669-1753

Slightly tapered plain cylindrical body with deep molded flaring base and flanged rim. A narrow ovolo molding encircles the body at its lower half. Stepped dome lid with baluster finial and scrolled billet, 2500- S-scrolled handle with beaded strap hinge and engraved with the block initials B T M. Base engraved in script as follows, *S P Wolcott from his Mother,* 1872 *Samuel F Wolcott,* also with the block initials B T M. Maker's mark stamped to left of the handle: E W, Roman capitals in two circles conjoined. *Height,* 8 *inches; diameter at base,* 5 *inches*

> *Note:* The quality of the present tankard would seem to support the claim made by connoisseurs that Winslow is one of the greatest of Colonial silversmiths.

From the Wolcott family of Salem, Mass.

[See illustration]

328. Silver Dome-top Tankard by Samuel Vernon

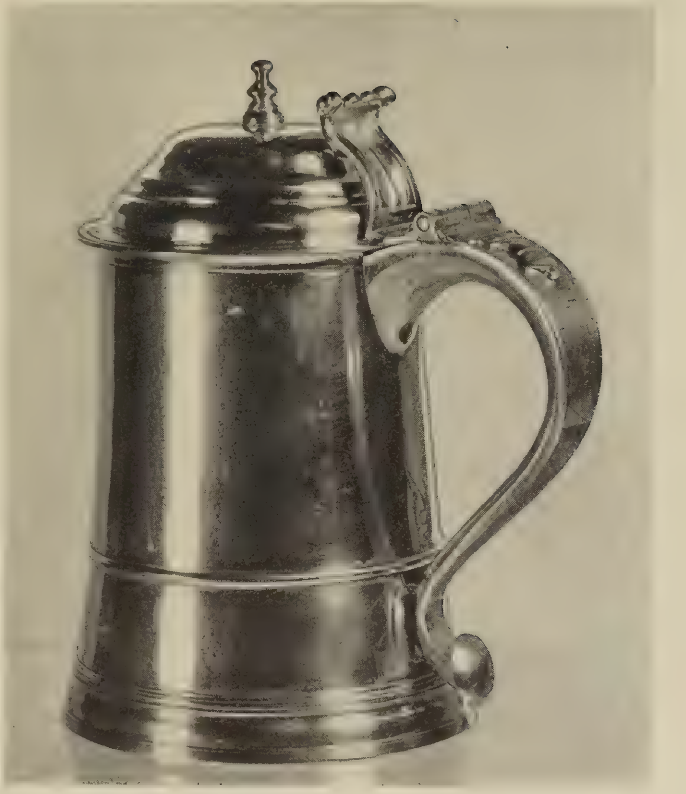
Newport, R. I., 1683-1737

Tapered cylindrical body, molded rim and base. Stepped dome cover with overhanging lip and scrolled billet, S-scrolled handle with molded and beaded strap hinge. Engraved large and small monograms and 2400- wheat sheaf crest added towards the end of the eighteenth century. Maker's mark stamped on cover, handle and to left of handle: S V, Roman capitals, a *fleur de lis* below in a heart-shaped shield.

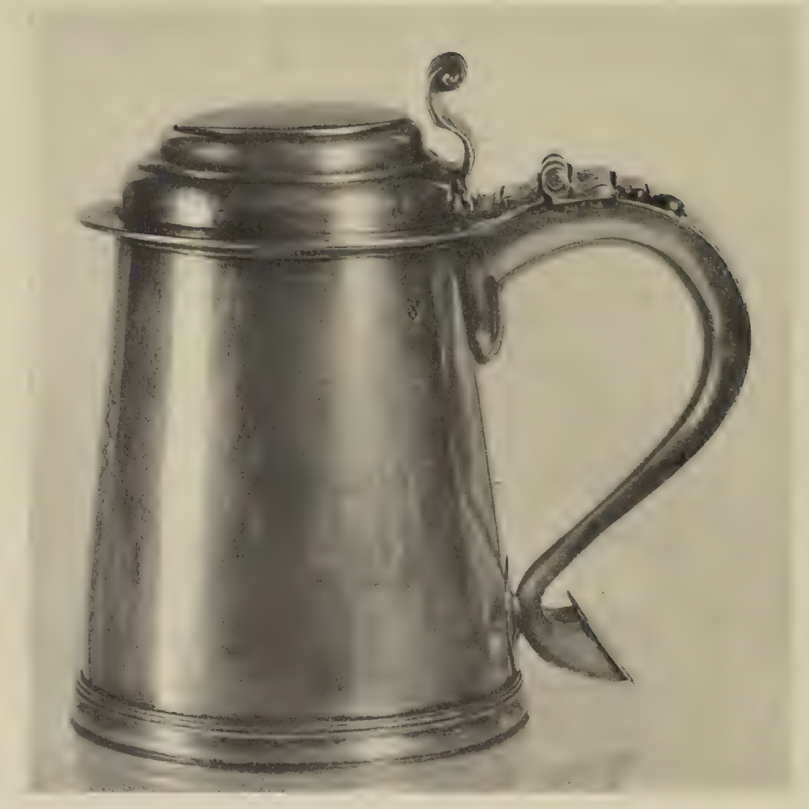
Height, 7 *inches; diameter at bottom,* 4¾ *inches*

> *Note:* Samuel Vernon was an active participant in civic affairs of his day and is one of the most important of Rhode Island silversmiths. This tankard shows the influence of Dutch and English silversmiths on followers of the craft in Rhode Island. Its size also renders it an exceedingly rare specimen.

[See illustration]



[Number 327]



[Number 328]

329. Silver Oval Sugar Bowl, and Cream Pitcher by Joseph Loring
Hull and Boston, Mass., 1743-1815

275-

Boat-shaped sugar bowl with classic handles and reeded rim, the sides bright cut with a wreath of foliage enclosing a monogram. The cream pitcher is of exceptionally graceful pattern, its upper part slightly outset and developing a molded flaring lip; also engraved with a monogram, and of similar shape to the sugar bowl, with slight variations. Both pieces stamped with the maker's mark: J LORING, script letters in a cartouche. [Lot.] *Heights, 4½ and 4¾ inches*

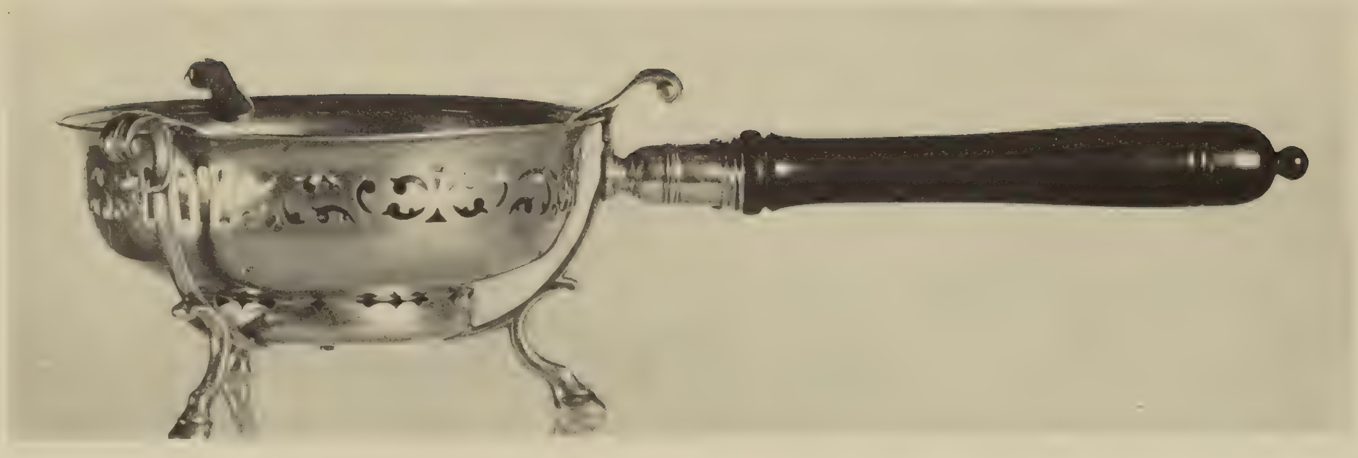
330. Pierced Silver Brazier by Jacob Hurd *Boston,* 1702-1758

1800-

Bowl-shaped with flanged lip, the sides pierced with arabesques and fluting, the strainer handsomely perforated in rosette design. On three scrolled legs terminating in hoof feet; to one leg is attached a silver socket that holds the ebonized handle. Maker's mark stamped on base: J HURD, italic capitals in a cartouche. The weight of the piece, 18 oz. 17 dwts., is also scratched on the base. Engraved with crest composed of a hound's head collared. *Height, 3¾ inches; diameter, 6¼ inches*

> *Note:* Jacob Hurd, one of the most prominent eighteenth century Boston silversmiths, carried on his trade at a shop in Pudding Lane. He also followed a military occupation, serving in the Artillery Company in 1745, and rose to the rank of captain of a Boston Company. The present silver brazier exhibits exceptionally fine workmanship.

[See illustration]



[Number 330]

331. Silver Shaped Mug by John Burt *Boston,* 1691-1745
Bulbous body, molded flaring foot, and flanged rim. S-scrolled hollow handle. Maker's mark stamped to the right of the handle: JOHN BURT, italic capitals in an oval. Also engraved with the name *Hannah A. Martin* in script. *Height,* 5½ *inches; diameter at base,* 3 *inches*

1200-

Note: This is an example of the earliest type of bulbous mug from which developed the flaring-sided specimens, such as appear elsewhere in the catalogue. The hollow handle is similar to that found on various other silver articles of the seventeenth century.

Exhibited at the Boston Museum of Fine Arts, 1906 (No. 39)

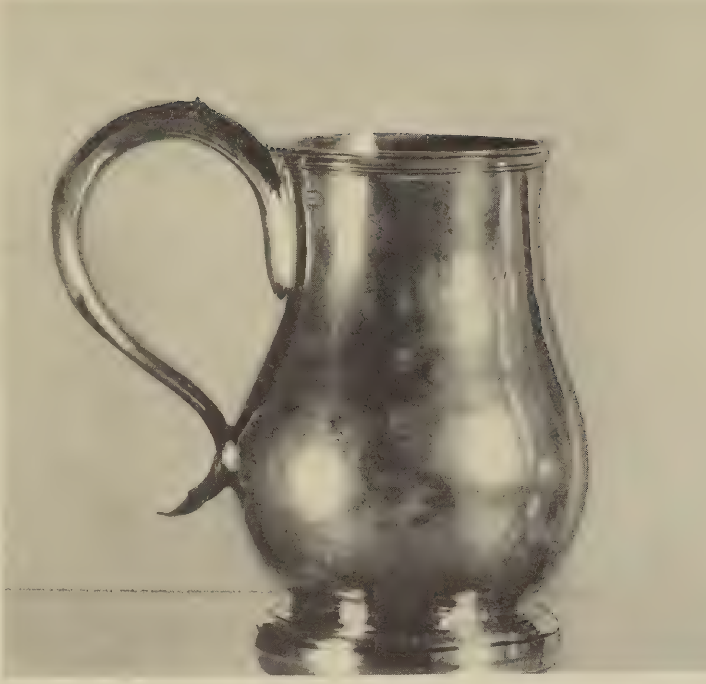
[See illustration]

332. Silver Shaped Mug by William Simpkins
Boston, 1704-1780
Bulbous body, molded flaring foot, and flanged lip. Finely scrolled handle. Maker's mark, considerably worn, is stamped to left of handle: W F SIMPKINS, small capitals in a cartouche.
Height, 5¾ *inches; diameter at base,* 3¼ *inches*

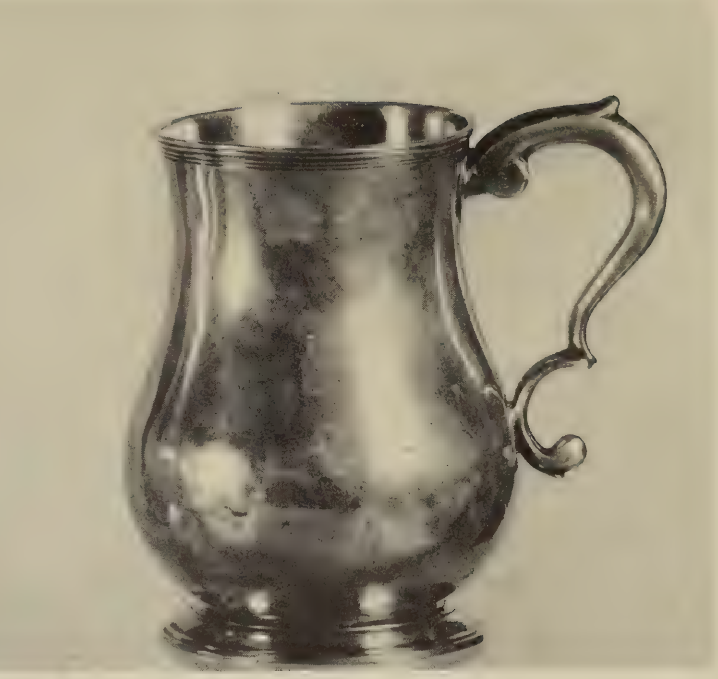
850-

Note: This silversmith made a cylindrical mug, the wedding gift of Samuel Stevens to his daughter, Mary, who married Joseph Warren; father of General Joseph Warren, patriot killed at the Battle of Bunker Hill. William Simpkins was third Sergeant of the Artillery Company in 1743, and Ensign in 1757.

[See illustration]



[NUMBER 331]



[NUMBER 332]

333. Silver Vase-shaped Coffee Pot by Benjamin Burt

Boston, 1729-1805

Body baluster-shaped, on flaring socle and molded and domed foot; swanneck spout chased with fluting and formal foliage; scrolled silver handle with ebony ferrules; domed cover with conventional flower finial. Stamped underneath with maker's name, B BURT, Roman capitals in a rectangle. Body engraved on one side with a crest composed of a heart-shaped shield charged with a lion rampant, ensigned by a cock and draped with delicate sprays of flowers. *Height,* 13 *inches*

1700

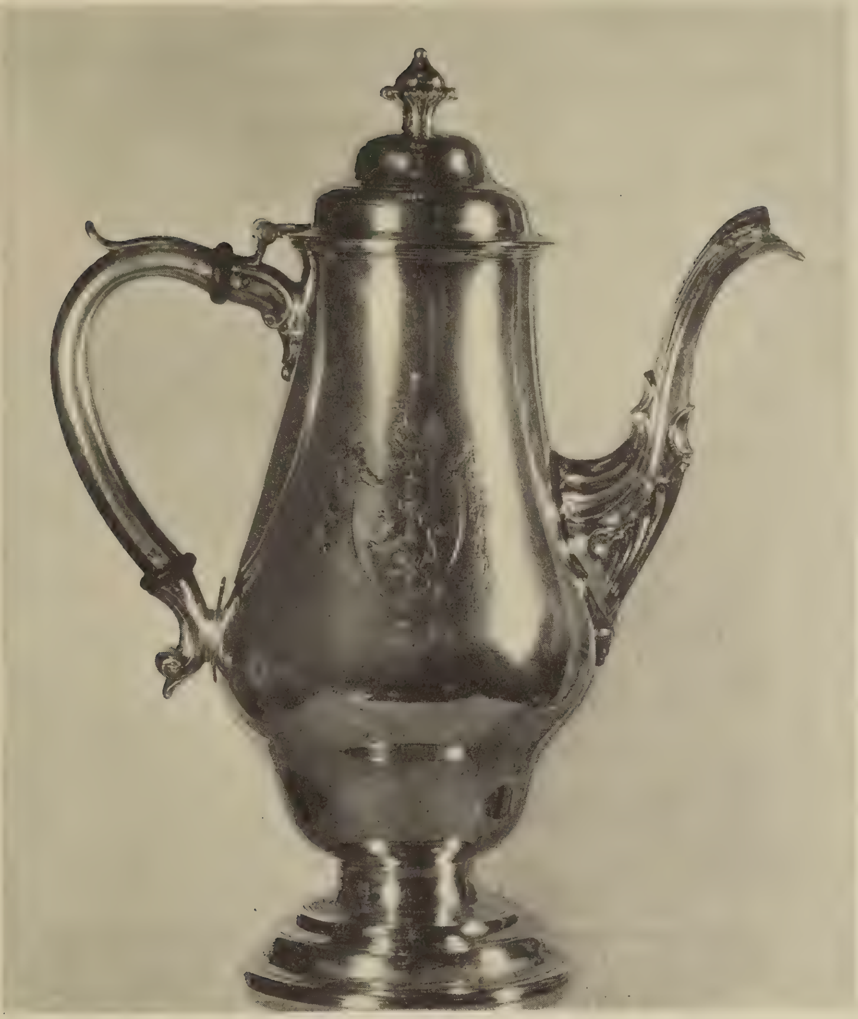
Note: Benjamin Burt ranks among the finest silversmiths of the Pre-Revolutionary period. He was the son of John Burt, pioneer of his craft in New England. The present coffee pot is distinguished by an elegance of form and high quality of workmanship that compares favorably with the splendid example by Paul Revere in the Boston Museum of Fine Arts, to which it bears a close resemblance.

Illustrated in C. Louise Avery, *American Silver of the Seventeenth and Eighteenth Centuries,* Metropolitan Museum (1920) fig. 52

Exhibited at the Boston Museum of Fine Arts, 1906 (No. 27)

Exhibited at the Metropolitan Museum of Art

[See illustration]



[Number 333]

334. Silver Pear-shaped Teapot by Adrian Bancker

New York, 1703-1772

Bulbous body, molded around the shoulder and the rim; molded and domed cover with baluster finial, tapered and curved octagonal spout with shaped mouth. Scrolled ebony handle with silver terminal. Stamped to the left and right of the handle below the rim with the maker's mark: A B, Roman capitals in an oval. Base engraved with the initials I B E. Lower body engraved with the initials T S M, in script.

3500

Height, 7½ inches

Note: Adrian Bancker was the son of Evert Bancker, Mayor of Albany, and served an apprenticeship with Hendrik Boelen, goldsmith. Active in public life, he was admitted a Freeman in New York in 1731 and served as Collector of the South Ward, 1733-1736.

This teapot exhibits a sturdy simplicity of design characteristic of New York silver of this period and is probably the most prized of all the various types produced in the eighteenth century. Makers who specialized in teapots of this form are J. Ten Eyck, Charles Le Roux, Josiah Austin, John Coney, Thauvet Besley, and the above-named silversmith.

Exhibited at the Boston Museum of Fine Arts, 1906 (No. 6)

Illustrated in C. Louise Avery, *American Silver XVII and XVIII Centuries,* Metropolitan Museum, 1920, fig. 47

[See illustration]

335. Silver Pear-shaped Teapot by Thauvet Besley

New York, (*Freeman*), 1727

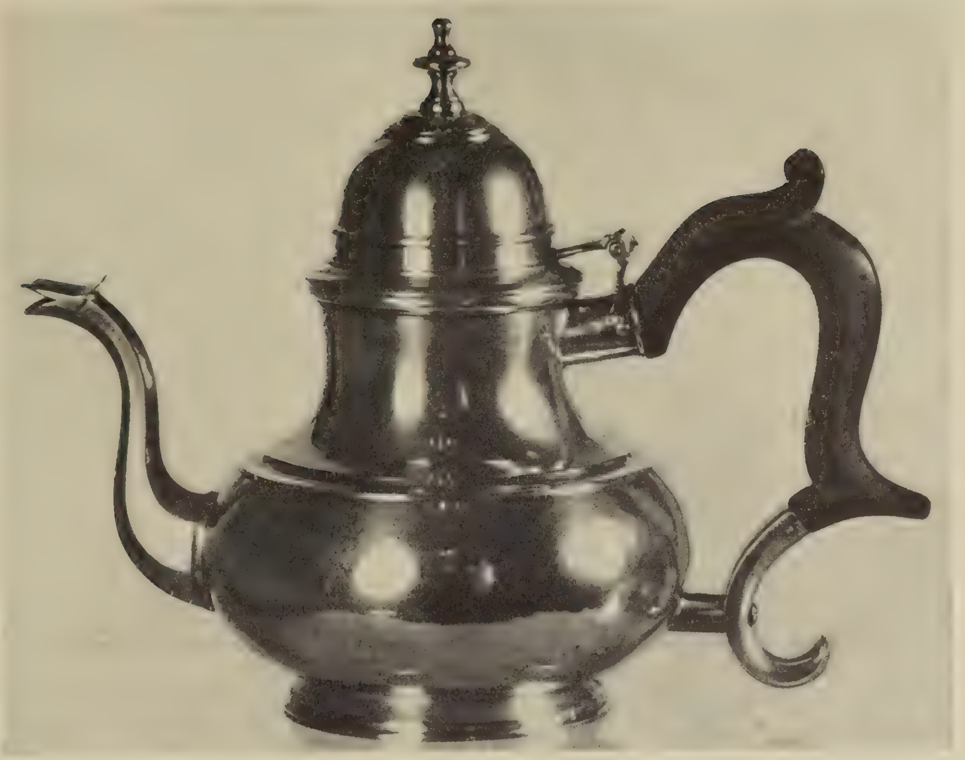
Body pear-shaped or squat bulbous form, molded around the shoulder and rim. Octagonal curved spout with shaped mouth; molded and domed cover with baluster finial. Scrolled brown ebony handle with silver terminal. Stamped to left of handle is the maker's mark: T B, conjoined Roman capitals, a crown above. Engraved with the initial G surmounted by a coronet.

2600

Height, 6⅞ inches

Note: Thauvet Besley is listed in Hollis French, *A List of Early American Silversmiths and their Marks,* as working in New York in 1727. The present teapot is of similar design to the preceding example and, if anything, of a more engaging simplicity and purity of form. Contemporary with the charming Queen Anne teapots of English origin, they are the most prized of all the various silver articles which graced the tea tables of this period. They were used indiscriminately for both tea and coffee. Very few examples of this silversmith's work have as yet come to light.

[See illustration]



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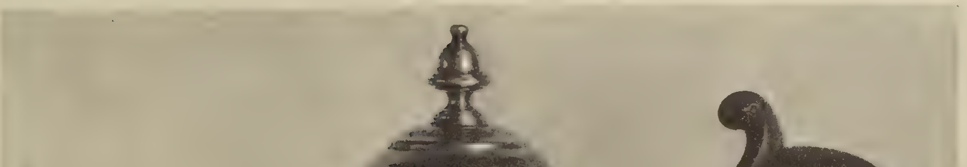

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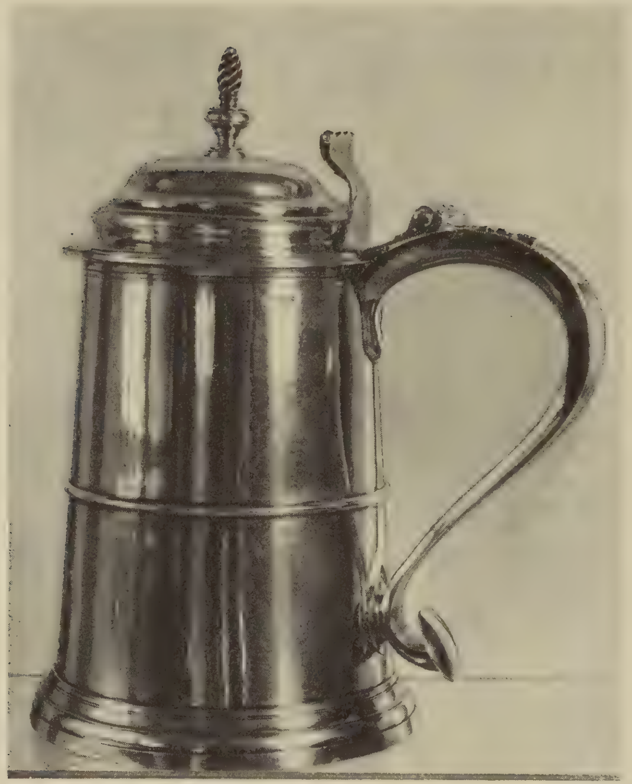


[Number 336]

336. Silver Dome-top Tankard by Benjamin Burt

Boston, 1729-1805

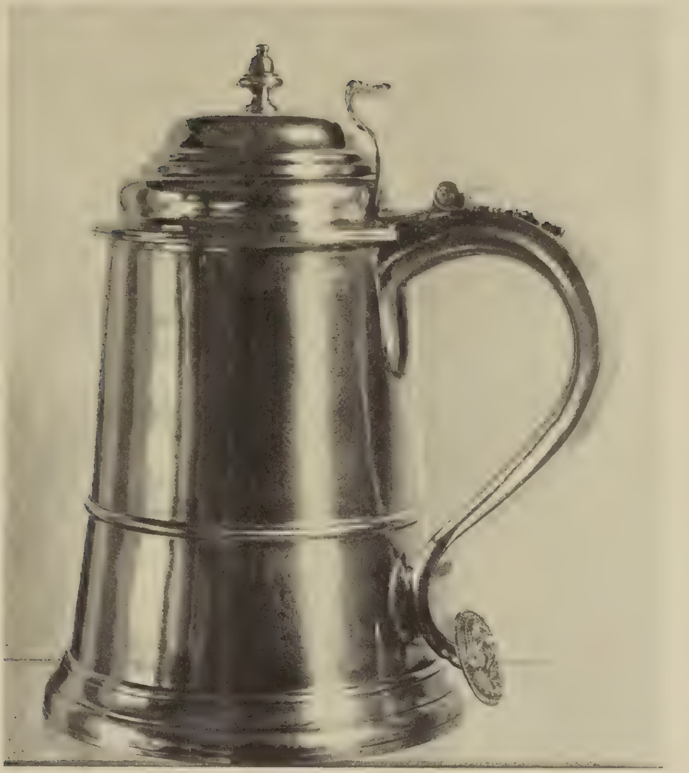
3100

Slightly tapered cylindrical body, molded flaring foot, centre encircled by a narrow molding, stepped dome cover surmounted by spiral flame finial. Scrolled billet, S-scrolled handle with strapwork hinge. Maker's mark stamped to the left and right of the handle below the rim: benjamin burt, italic capitals in a cartouche.

Height, 9¼ inches; diameter at base, 5⅛ inches

Note: This fine tankard and the following example are distinctly of New England type and in quality of workmanship are not surpassed by any produced by English silversmiths working during the period of George II. (See No. 333 for bibliographical note on this maker.)

[See illustration]



[Number 337]

337. Silver Dome-top Tankard by Jacob Hurd

Boston, 1702-1758

Slightly tapered cylindrical body with molded flaring base and encircled below centre with a narrow molding. Stepped dome cover with baluster finial and scrolled billet, S-scrolled handle with strapwork hinge and terminating at the base in a chased mascaron medallion. Engraved on
2200- one side with the name BOARDMAN in script. Maker's mark stamped on the cover, the bottom, and to the left of the handle: J HURD, in italic capitals in a cartouche. The handle engraved with the initials W S S.

Height, 8⅞ inches; diameter at base, 5½ inches

Note: Jacob Hurd was the son of Jacob Hurd and Elizabeth, the daughter of Capt. Peter Tufts of Medford. He served in the Artillery Company in 1745, was prominent in the Militia, and rose to the rank of Captain of a Boston Company. Outstanding examples of his work are a tankard, a pair of beakers, and a baptismal basin in the First Church of Christ at Lynn, an octagonal salver owned by Mr. Hollis French, a teapot in the Museum of Fine Arts, Boston, and a coffee pot engraved with the Alleyne arms, owned by Mr. Monroe Chickering. (*Vide* Bigelow, *Historic Silver of the Colonies and its Makers*).

[See illustration]

338. SILVER PORRINGER BY PAUL REVERE (PATRIOT)

Boston, 1735-1818

Convex-sided bowl with slightly flaring rim and concave base. Beautiful cartouche handle, perforated in cinquefoil pattern and engraved with the initials A J R. Reverse of handle stamped with the maker's mark: REVERE, shaded Roman capitals, a pellet before, in a rectangle.

Height, 2 inches; diameter, 5¾ inches; length of handle, 3⅛ inches

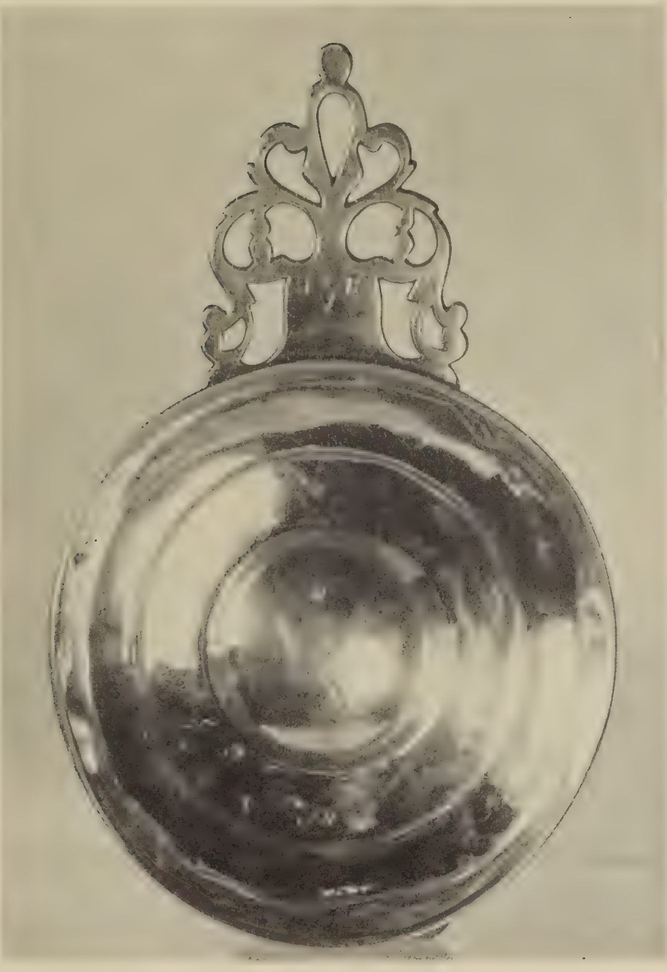
2 300-

Note: The importance of this porringer is self-evident, coming as it does from the hand of the most celebrated Colonial silversmith, who was one of the most dramatic and colorful figures in American history. The quality of the piece is such as to render secondary the importance which it derives from its historical association.

Paul Revere, while best known as a silversmith, was a person of remarkable industry, undertaking the engraving of prints, the carving of frames, also casting bells and cannon. He was also a dentist and included George Washington among his clients.

Exhibited at the Boston Museum of Fine Arts, 1906 (No. 283)

[See illustration]



[Number 338]

339. SILVER PORRINGER BY JOHN CONEY *Boston,* 1665-1722
Convex-sided shallow bowl with slightly flaring rim and concave base. Superb openwork cartouche handle inspired by the designs of the great Frenchman, Daniel Marot. Face of handle engraved with script initials S T. Maker's mark stamped on the side, just below the rim, to right of handle: J C, in crude capitals, a crown above, coney below, in a shield.

1950

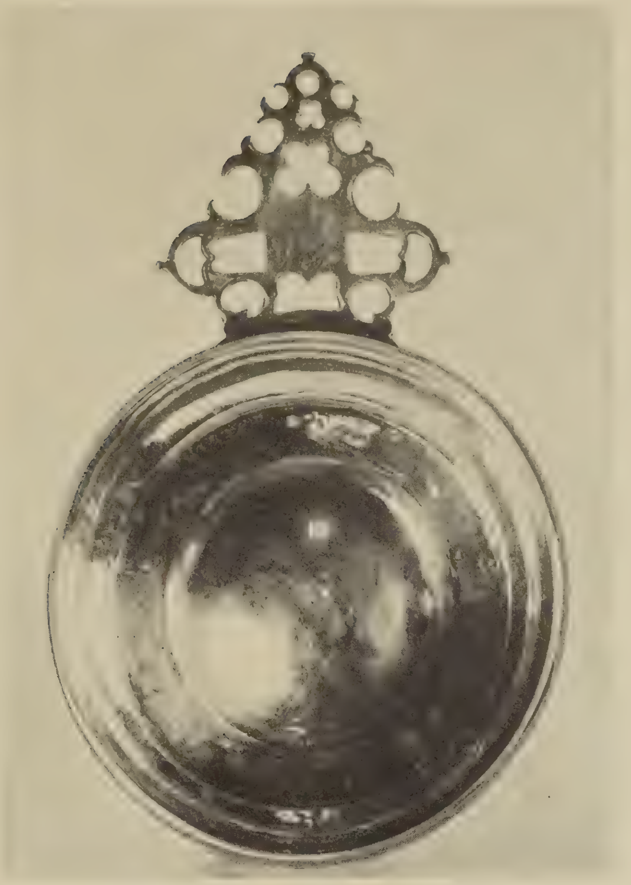
Height, 1¾ inches; diameter, 5 inches; length of handle, 2¾ inches

> *Note:* John Coney is considered one of the greatest of New England silversmiths and, judging by the quality of the present piece, there is no exaggeration in this statement. In the Old South Church, Boston, is a silver beaker by John Coney that formerly belonged to William Manley, who was admitted to that church in 1689 and served in King Philip's war. This silversmith also engraved the plate for the first paper money of the Colonies, one of these bills being in the possession of the Massachusetts Historical Society.

Exhibited at the Boston Museum of Fine Arts, 1906 (No. 59)

Exhibited at the Metropolitan Museum of Art, 1925

[See illustration]



[NUMBER 339]

340. Silver Flat-top Tankard by Hendrik Boelen

New York, 1680-1755

8500-

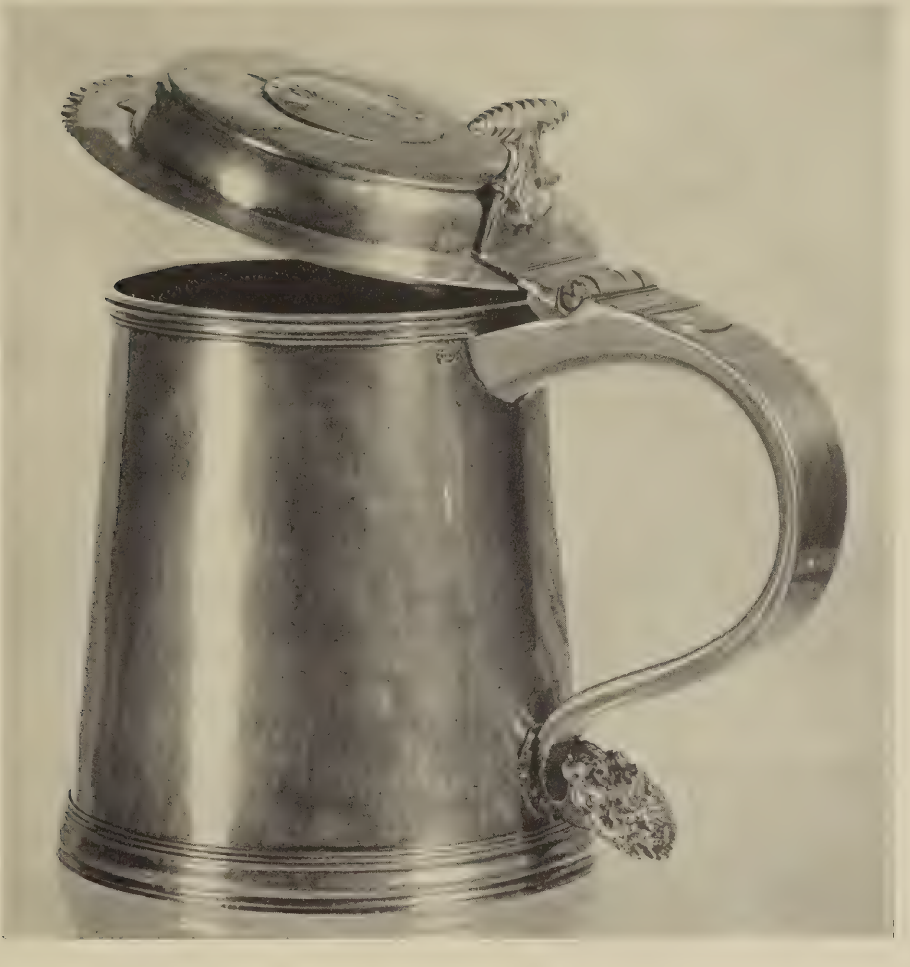
Slightly tapered cylindrical plain body; molded rim and base; flat cover with overlapping rim, serrated and engraved to the front. Inserted at the centre of the lid is a silver crown of Leopold I of Hungary. Corkscrew pattern thumb-piece, S-scrolled handle engraved with the contemporary initials P H J M and terminating at the base in embossed mascaron and cartouche motive. Maker's mark stamped at either side of the handle below the rim: H B, crude capitals conjoined, in a shaped shield. *Height, 7⅛ inches; diameter at bottom, 5¼ inches*

Note: This important early New York tankard is larger in size than most tankards of this period, especially those made in New England which closely followed the style of seventeenth century English tankards. The radical change in citizenry and government which afterwards took place has rendered the more valuable these rare products of New York's early silversmiths.

Hendrik Boelen was the son of Jacob Boelen, also silversmith. A silver beaker by Hendrik Boelen is owned by the Reformed Church, Flatlands, Long Island; a pair of beakers, by the Reformed Church at Bergen, New Jersey.

Exhibited at the Metropolitan Museum of Art

[See illustration]



[Number 340]

341. Silver Flat-top Tankard by Peter Van Dyck

New York, 1684-1750

Slightly tapered cylindrical body, the base molded and chased with a band of serrated leaf ornament pointing upwards, also a delicate fillet of meandered punchwork. Flat cover engraved with the monogram A C within a wreath of conventional leafage, S-scrolled handle embossed with a cherub-mask, below which is a formal pendant of foliage. Handle terminates at the base in an embossed cartouche and is engraved below the hinge with the contemporary initials A C. The billet rises above the surface of the top and has a cork screw pattern thumb-piece. Maker's mark stamped twice to the left of the handle: P V D, Roman capitals, pellets between, in an oval.

9000

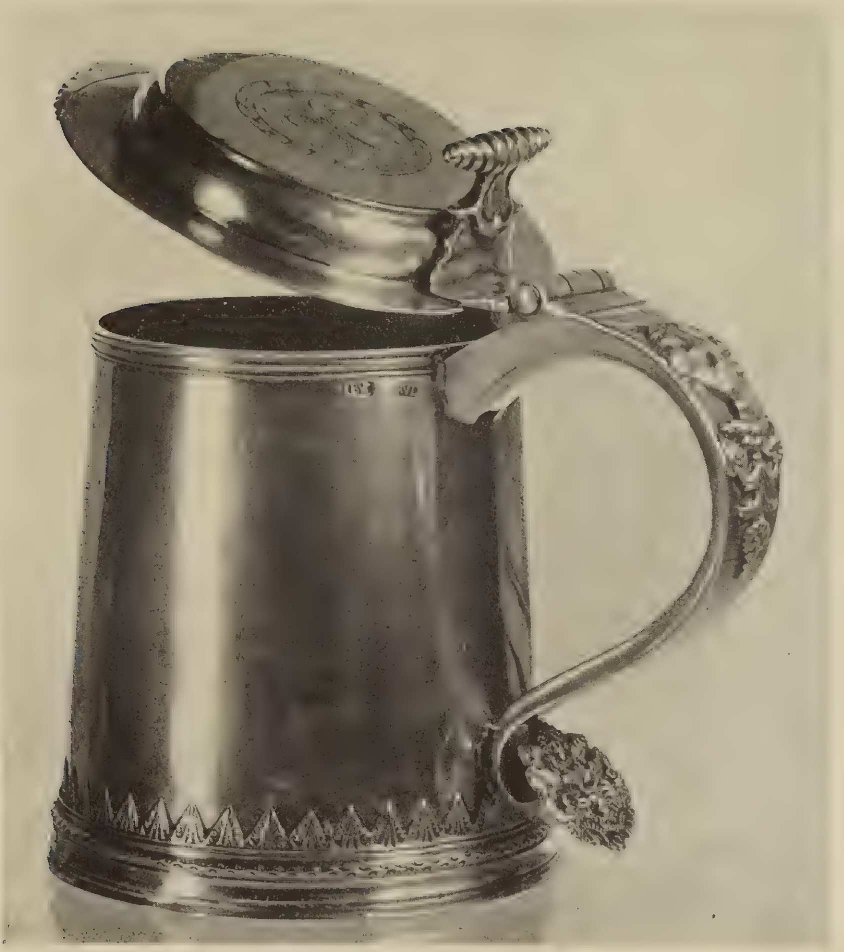
Height, 6⅞ inches; diameter at bottom, 5 inches

Note: Peter Van Dyck is said to have been apprenticed to Bartholomew Le Roux, whose daughter, Rachel, he married. An active participant in the factional strife which stirred the city at this period, he, in company with his fellow silversmiths, Charles Le Roux, Tobias Stoutenburgh, and Philip Goelet, signed a petition to the Lieutenant Governor and Commander-in-Chief of New York, in protest against the illegal election of Adolph Phillips in 1737.

This important tankard may be classed among the rarest and finest work executed by the earliest New York silversmiths. It exhibits a restraint in decoration that hints only of the fulsomeness of style which characterized silver of this period in countries of the old world. The tankard was once the property of Benjamin F. Huntting of Sag Harbor, Long Island, son of a sea merchant who lived during the last quarter of the eighteenth century. It was purchased from the heirs of Benjamin Huntting.

Illustrated in Ensko, *American Silversmiths and their Marks,* 1927, p. 12, Plate III

[See illustration]



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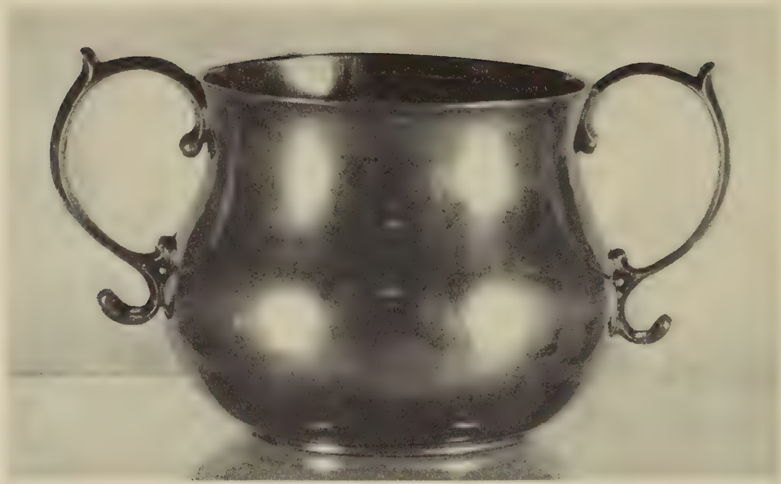


[Number 342]

342. Silver Caudle Cup by Jeremiah Dummer *Boston,* 1645-1718
Plain circular gourd-shaped body, slightly flaring at the lip. Two scrolled handles; flanged bottom engraved with the contemporary shaded capitals E W N. Maker's mark stamped in two places below the rim: J D, a pellet between, a *fleur de lis* beneath in a heart-shaped shield.

Height, 3¼ *inches; diameter,* 4 *inches*

1500

Note: This very rare cup was originally owned by Thomas Emerson, an Englishman who settled in Boston and, at his death, willed the cup to his son, Nathaniel Emerson. For two and one-half centuries the cup has remained in the possession of the Emerson family. It has a purity of form and charm typical of its period.

Jeremiah Dummer was apprenticed in 1659 to John Hull, famous for his 'pine tree' shillings. He was a Freeman of Boston in 1680 and printed the first paper money for Connecticut, 1709 to 1713. That he was a person of considerable affluence is evident by the Dummer crest engraved on a brandy saucepan by John Coney, a contemporary silversmith.

Collection of Edward Dwight Emerson, 1922

Exhibited at the Metropolitan Museum of Art

Illustrated in Ensko, *American Silversmiths and their Marks,* 1927, Plate III, p. 12

[See illustration]

343. Silver Porringer by John Burt *Boston,* 1691-1745
Convex-sided bowl with concave base and slightly flaring rim. The handle is of the graceful openwork cinquefoil pattern and of a slenderness unusual for this period, distinguishing it from the heavy lines of the 'key hole' handles of later period. Base with contemporary engraved
750- initials A S R. Maker's mark stamped on face of handle: J BURT, italic capitals in a cartouche. Very rare.
Height, 1⅞ inches; diameter, 5 inches; length of handle, 2¾ inches

[See illustration on following page]

344. Silver Porringer by John Burt *Boston,* 1691-1745
Another important example by this prominent silversmith, with an uncommonly fine handle in cinquefoil cartouche pattern, engraved on the face with the initials W R E and stamped with the maker's mark:
650- JOHN BURT, italic capitals in an oval.
Height, 2 inches; diameter, 5¼ inches; length of handle, 2¾ inches

[See illustration on following page]

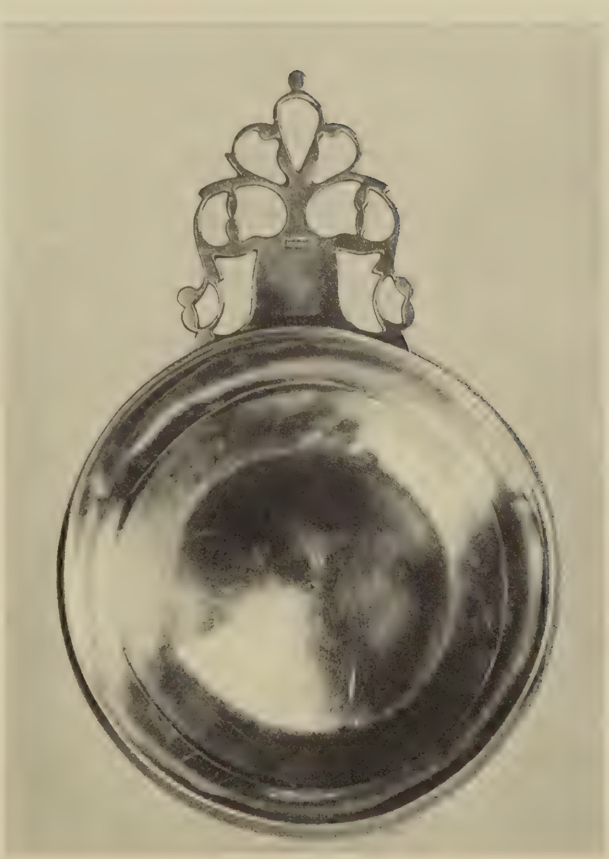
345. Silver Porringer by Benjamin Burt *Boston,* 1729-1805
Distinguished by its elegant handle, which is of openwork cinquefoil pattern, termed 'key hole', and bears on its face an uncommonly fine maker's mark: BENJAMIN BURT, italic capitals in a cartouche. Also engraved with the monogram A T H in script. Very fine and rare.
650- *Height, 2 inches; diameter, 5⅜ inches; length of handle, 2¾ inches*

Note: Benjamin Burt was the son of John Burt, who made the two preceding porringers.

[See illustration on second following page]

346. Silver Porringer by Benjamin Burt *Boston,* 1729-1805
A fine example of the 'key hole' handled porringer by the same maker as the preceding example, to which it is closely similar, although a trifle smaller in the bowl. Face of handle stamped with the maker's mark:
625- B BURT, Roman capitals in a rectangle. Also engraved with the monogram A M K in script. Very rare.
Height, 1⅞ inches; diameter, 5¼ inches; length of handle, 3 inches

[See illustration on second following page]



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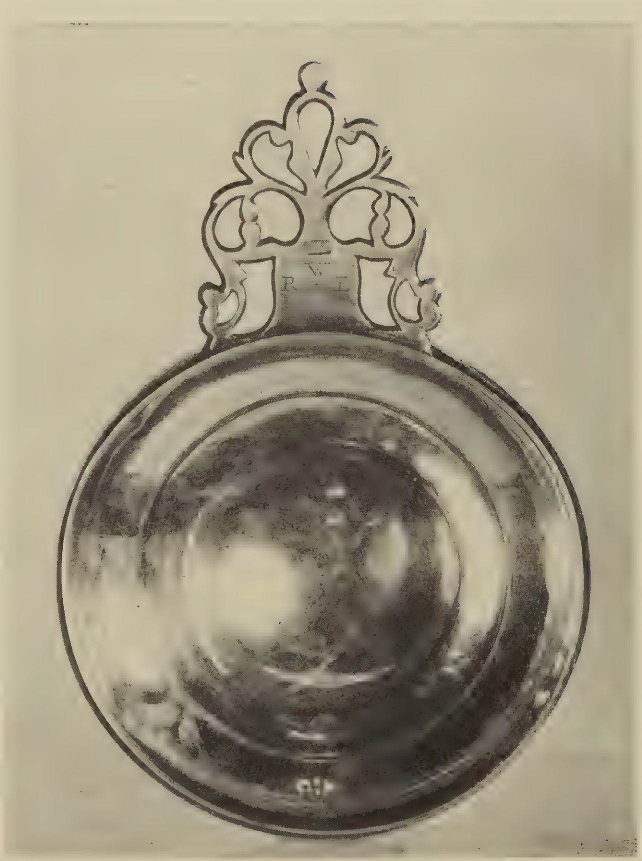

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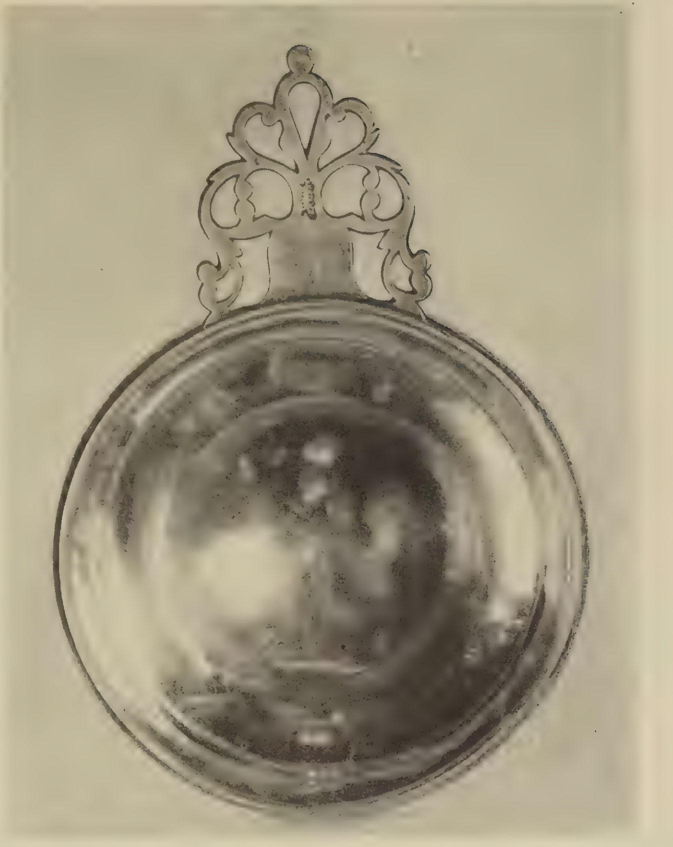

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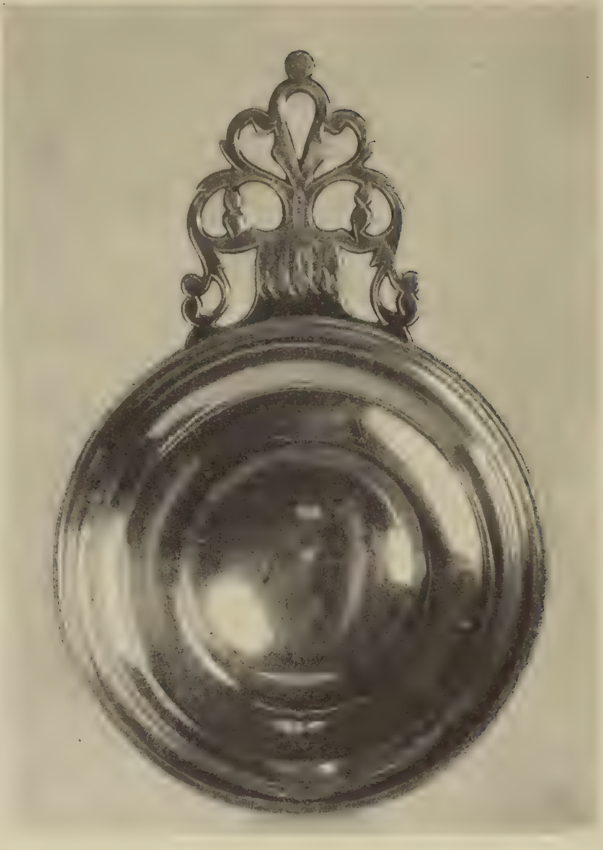

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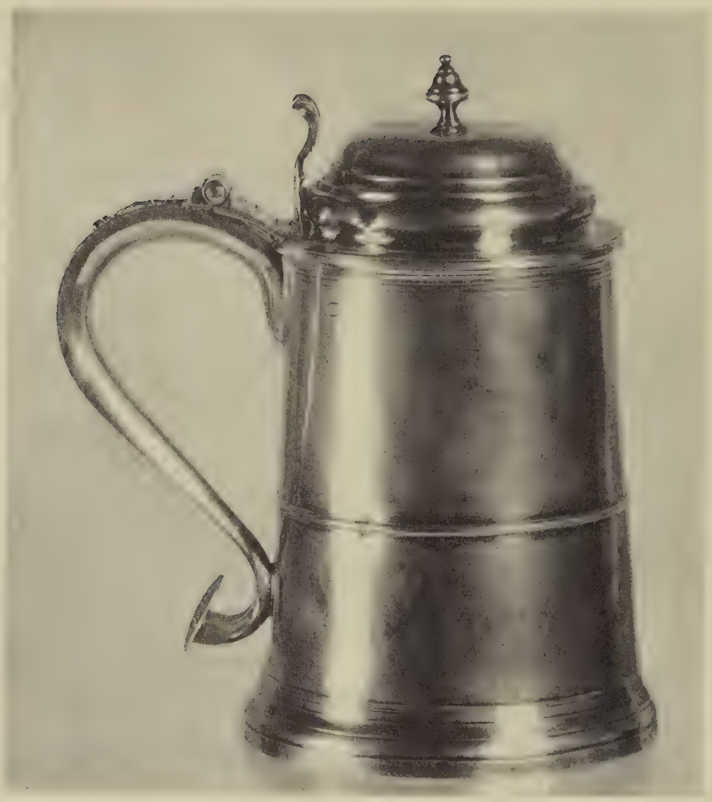


[Number 347]

347. Silver Dome-top Tankard by John Burt

Boston, 1691-1745

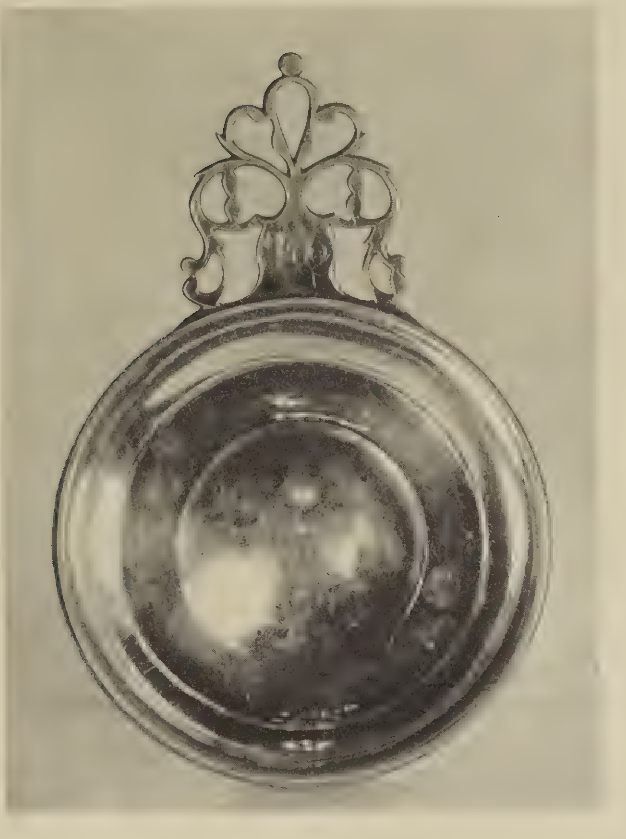
2400 -

Slightly tapered cylindrical body encircled at centre by narrow molding, molded rim, and flaring base, stepped dome cover with scrolled billet and baluster finial. S-scrolled handle engraved with the initials H S below the strapwork hinge. Stamped at either side of handle with maker's mark: JOHN BURT, italic capitals in an oval.

Height, 7¾ inches; diameter at base, 5 inches

Note: John Burt, prominent silversmith of New England, was the father of Benjamin, Samuel, and William Burt, all silversmiths. He was constable, tithing man, and clerk of the market, and the value of his estate at his death indicates that he was a burgher of considerable affluence for his time. The work of this silversmith is regarded as among the most important produced in colonial America.

[See illustration]



[NUMBER 348]

348. SILVER PORRINGER BY WILLIAM MOULTON, 5TH

Newburyport, Mass., 1772-1861

Convex-sided bowl of large size with flaring rim and concave base. Unusually graceful handle of typical openwork cinquefoil or 'key hole' pattern; engraved on the face with the monogram D A in script. Reverse of handle stamped with maker's mark: MOULTON, Roman capitals in a rectangle. 550 /

Height, 1⅞ *inches; diameter,* 5¼ *inches; length of handle,* 2¾ *inches*

Note: A fine example by a member of this great family of Boston and Newburyport silversmiths.

[See illustration]

349. SILVER PORRINGER BY SAMUEL CASEY

Newport, R. I., c. 1724-c. 1773

Convex-sided bowl with slightly domed interior, extremely graceful openwork cartouche handle of 'key-hole' type, engraved on the face with the script initials E W H and *Dec.* 25, 1858. Reverse of handle stamped with maker's mark: S CASEY, Roman capitals in a rectangle. Very fine example. *Height, 2 inches; diameter, 4¾ inches* 650-

Note: Samuel Casey is said to have been in business with his brother, Gideon Casey, in South Kingston, R. I., about 1750, and was highly regarded as a member of the community. In later years, he earned the doubtful notoriety of counterfeiter of the new Spanish silver dollars that came into use, and was tried and received capital sentence for this delinquency, which, however, was not generally believed. By the help of friends, he escaped from prison on horseback, and was never retaken. (Vide Bigelow, *Historic Silver of the Colonies and Its Makers.*)

350. SILVER PORRINGER BY ELIAS PELLETREAU

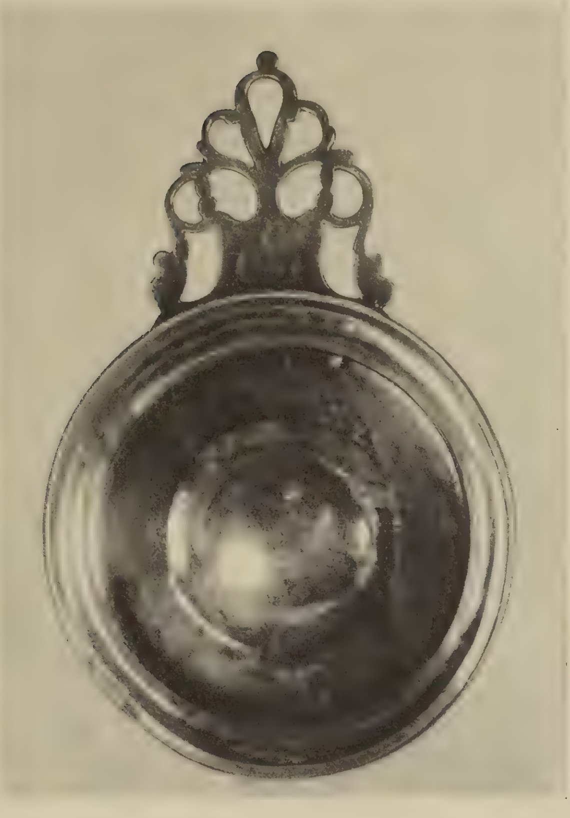
New York, 1736-1810

Deep bowl with convex sides, slightly flaring rim, and concave base. 'Key hole' type, cinquefoil-pattern openwork handle, engraved on the face with the initials F T L. Maker's mark stamped on the rim to the right of handle: E P, Roman capitals in a rectangle. Very fine and rare. 675-

Height, 1⅞ inches; diameter, 4¾ inches; length of handle, 2½ inches

Note: Examples of this silversmith's work are very rare. The present porringer is of the 'key hole' type and exhibits a simplicity and charm characteristic of New York silver of this period. Elias Pelletreau was apprenticed in 1721 to the renowned silversmith, Simeon Soumaine.

[See illustration]



[Number 350]

351. Silver Tea Service by J. & W. G. Forbes

New York, circa 1805

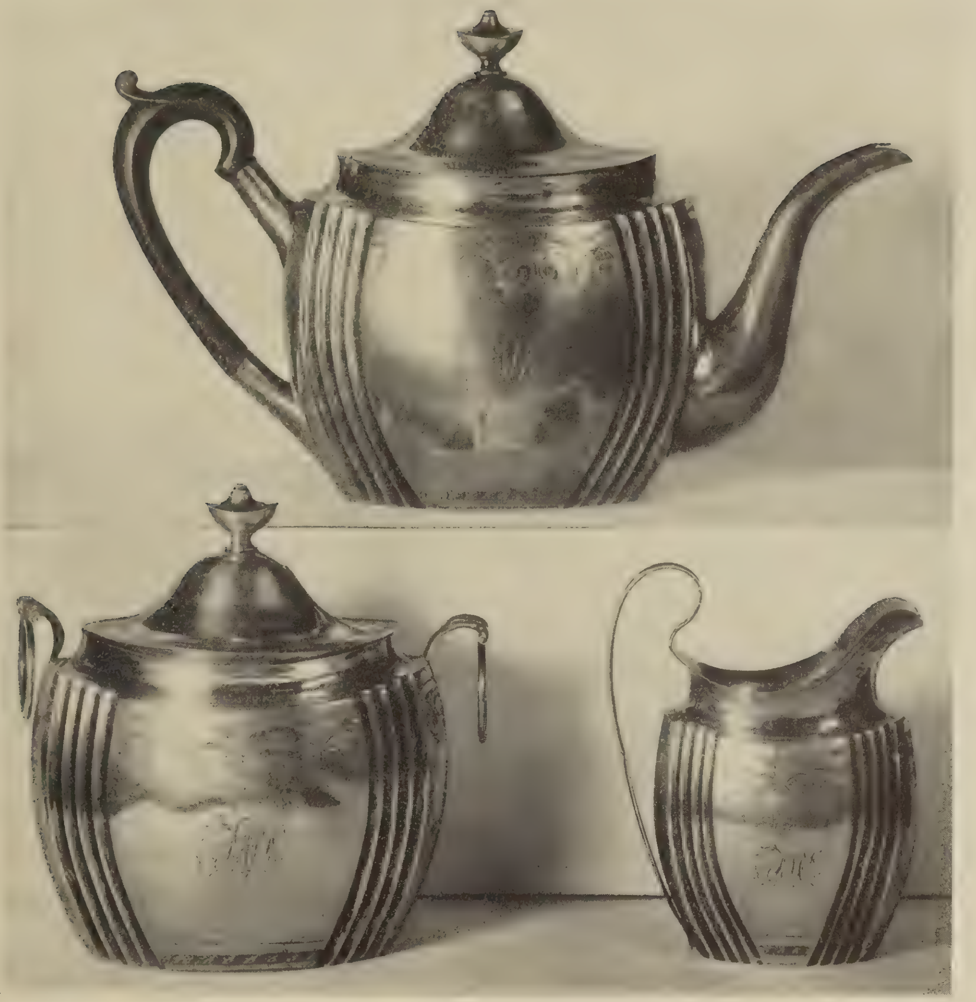
975-

Comprising: fluted oval teapot with domed cover, tapered spout and scrolled ebony handle, the sides finely engraved with formal valances of flower festoons, foliage and scrolls, and a monogram in script; oval sugar basin with cover and ring swivel handles; oval cream jug with reeded handle to match. Each piece stamped underneath with maker's mark: J W FORBES on the teapot and sugar bowl, flanked by two wheat sheaves in rectangle; on the creamer: W G FORBES, in script. [Lot.]

Height of teapot, 8 *inches*
Height of sugar basin, 7 *inches*
Height of cream jug, 5¼ *inches*

From the Spaulding family, Norwich, Conn.

[See illustration]



[Number 351]

352. DUNCAN PHYFE MAHOGANY PEMBROKE TABLE

New York, 1795-1810

Oblong top with rounded drop leaf at either side, supported by pivoted brackets. Four reeded, tapered, and turned legs; one drawer. In original state. *Height,* 28½ *inches; length extended,* 40 *inches*

175

Collection of the late Philip Flayderman, American Art Association, Anderson Galleries, Inc., 1930

353. SHERATON MAHOGANY WORK TABLE *American,* 1800-10

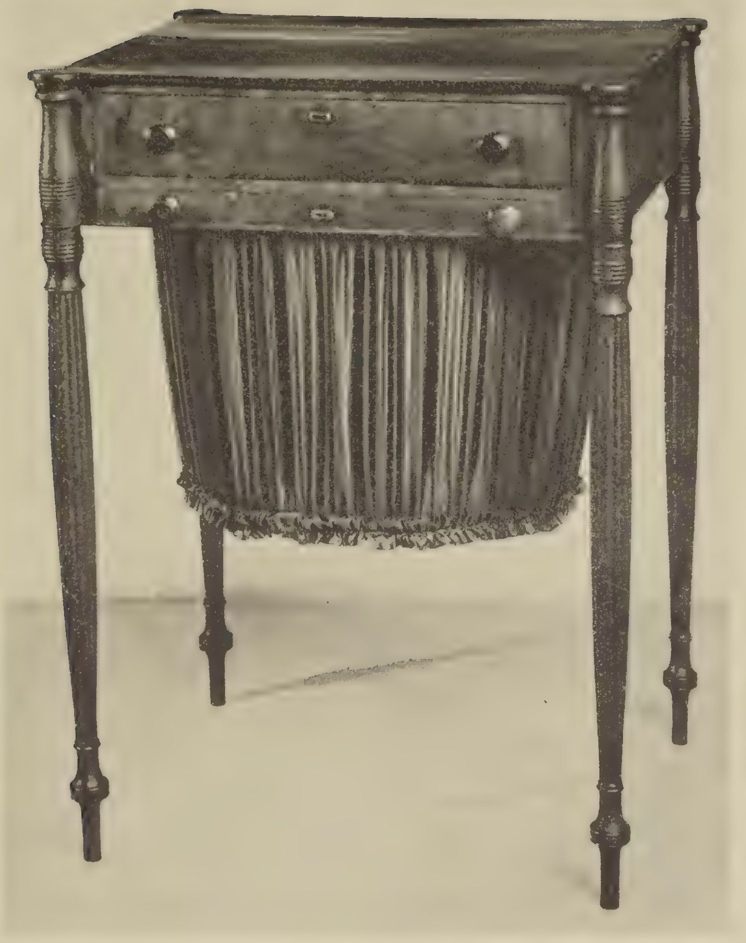
Small rectangular table with one fitted drawer; a silk-lined pull-out sewing bag below. On four reeded, tapered, and ringed slender legs. Drawer and frame embellished with wood knobs.

Height, 28 *inches; width,* 2½ *inches*

325

Collection of Mrs. H. H. Benkard, Anderson Galleries, 1929

[See illustration]



[Number 353]

354. Chippendale Carved Mahogany Side Chair

Attributed to James Gillingham *Philadelphia,* 1760-75

475-

Finely proportioned back with molded and slightly flaring upright side rails, and openwork beaker-form splat in the Gothic taste; the triple-arch crest rail embellished with touches of carving. Cabriole front legs ending in claw-and-ball feet. Slip seat covered in velours. Rare chair with original patina.

Note: The present chair and the two following examples vary but slightly in the carved detail of the backs. Prior to the knowledge of Gillingham as an important Philadelphia cabinetmaker, chairs of this type usually were attributed to William Savery. A comparison of the present chair, and Numbers 355 and 356 with the important example Number 376 justifies the above attribution.

[See illustration]

355. Chippendale Carved Mahogany Side Chair

Attributed to James Gillingham *Philadelphia,* 1760-75

650-

Similar to the preceding chair, with slight variations. Has original patina.

[See illustration]

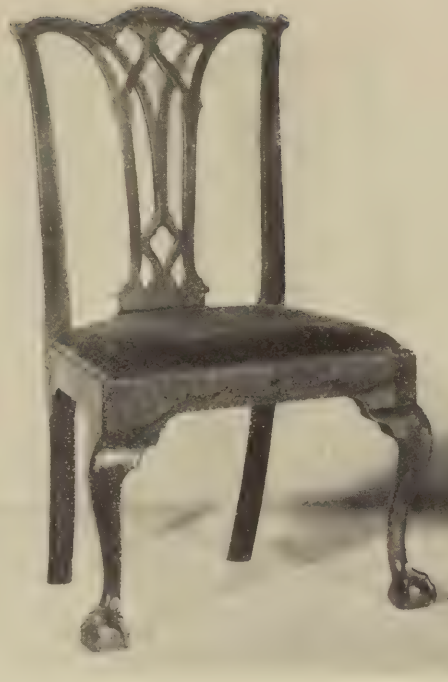
356. Chippendale Carved Mahogany Side Chair

Attributed to James Gillingham *Philadelphia,* 1760-75

700-

Similar to the preceding chair, with slight variations and without the carved decoration on the splat. Original patina.

[See illustration]



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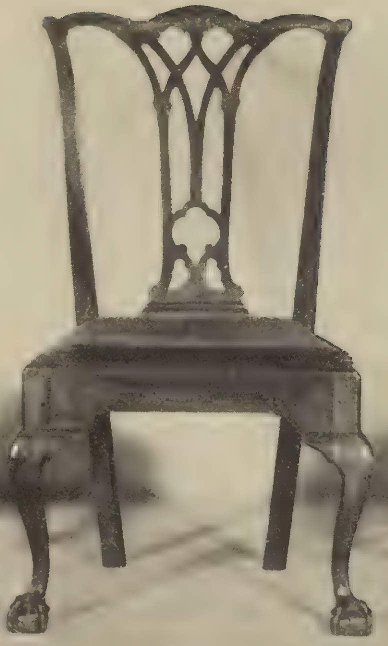

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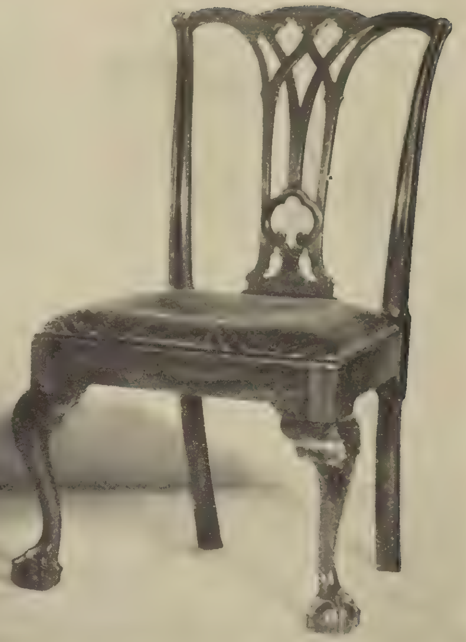

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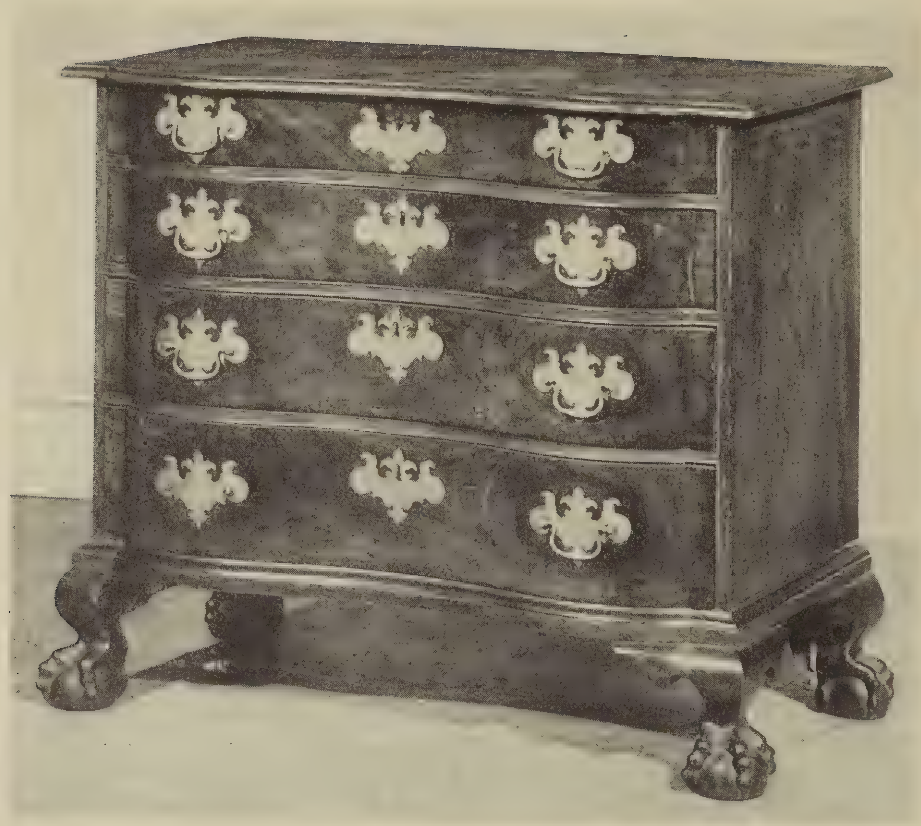


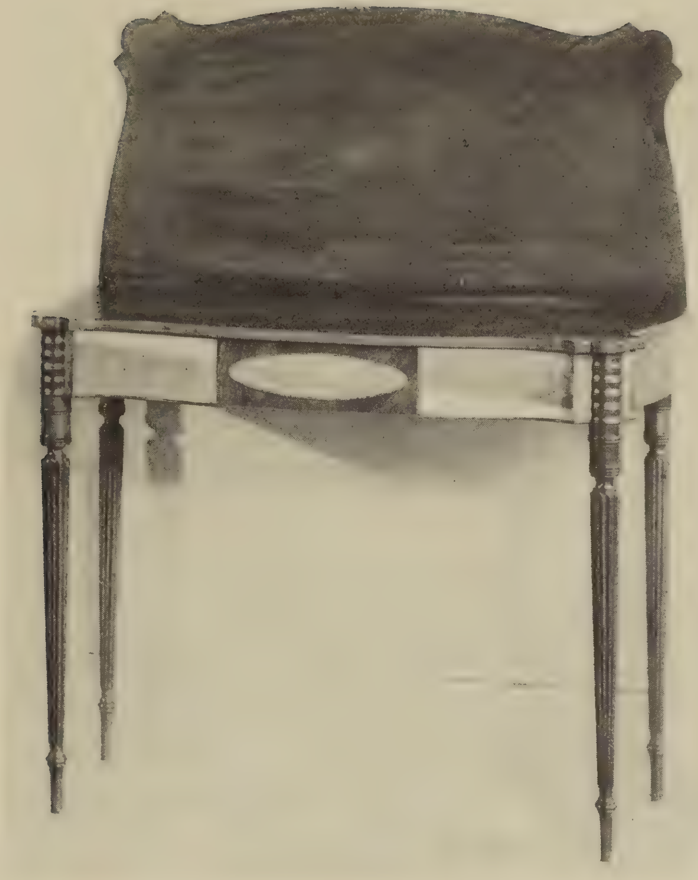
[NUMBER 357]

357. MAHOGANY REVERSE SERPENTINE-FRONT CHEST OF DRAWERS *New England,* 1760-80

1500-

Retaining its original patina and fine old set of Chippendale rococo brasses. The front, shaped in serpentine curves, contains four drawers framed with beading. Cove-molded and slightly overlapping top, cyma-pattern base molding, four short cabriole legs developing eagle claw-and-ball feet. *Height, 32½ inches; length, 38½ inches*

[See illustration]



[NUMBER 358]

358. SHERATON INLAID MAHOGANY AND SATINWOOD CARD TABLE *New England,* 1795-1805

400-

Hinged rectangular top cut in graceful serpentine curves; the frieze, similarly contoured, veneered and inlaid with panels of pale golden crotch satinwood and picked mahogany in borders of holly and ebony. On four reeded, tapered, and ring-turned legs, one leg pivoted to support the folding leaf. *Height, 28½ inches; length extended, 35 inches*

Collection of the late Howard Reifsnyder, American Art Association, 1929

[See illustration]

359. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR *Philadelphia,* 1760-70

1100- Open flaring back with interlaced openwork splat, surmounted by carved scallop shell centring the gracefully voluted yoke crest rail that terminates in smaller shells. Cabriole front legs terminating in well-formed claw-and-ball feet, plain round rear legs. The carved shell decoration repeated on the knees of the legs and at the centre of the skirt. Slip seat. Very rare.

[See illustration]

360. CHIPPENDALE CARVED WALNUT SIDE CHAIR *Philadelphia,* 1760-70

1250- Of the same general style as the preceding chair, but lacking the carved shells on the knees. Very rare.

Note: This chair shows the pierced fiddle-shaped splat as it is usually found in Pennsylvania and further south.

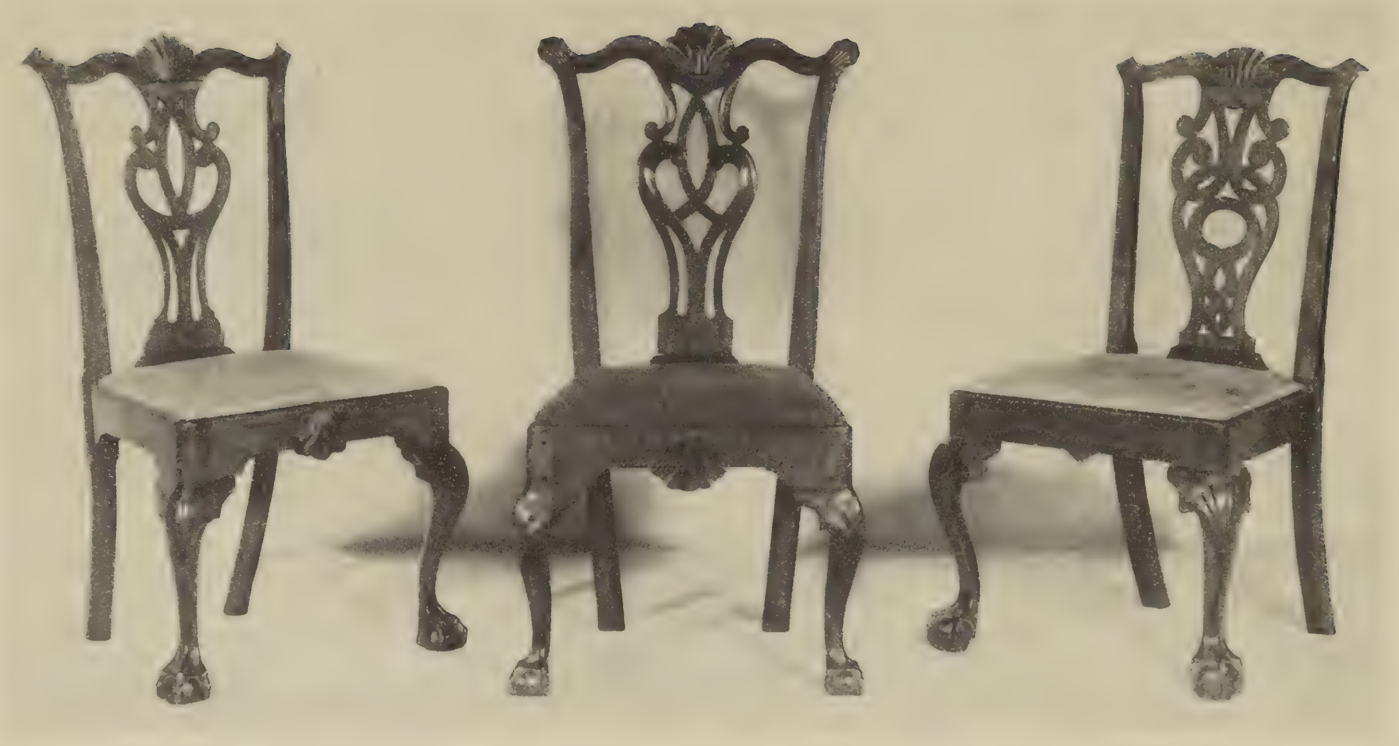
[See illustration]

361. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR *New England,* 1760-75

500- Back occupied by openwork scroll splat, crested with a carved shell and leaf scrolls; molded flaring seat frame, cabriole front legs carved on the knees with fluted shells and three petal motive, and terminating in claw-and-ball feet. Slip seat covered in old silk damask.

Collection of Mrs. H. H. Benkard, Anderson Galleries, 1929

[See illustration]



[Number 360]   [Number 359]   [Number 361]

625-

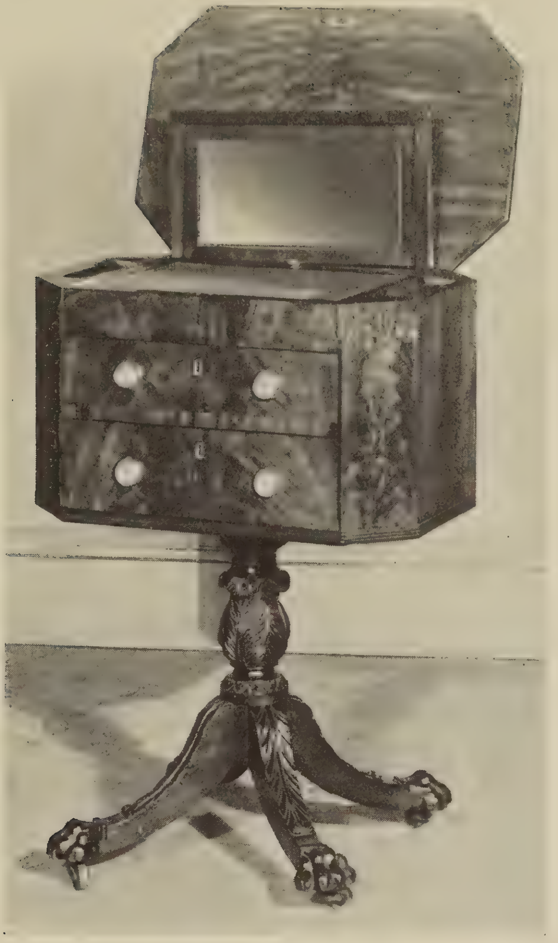
362. Small Mahogany Dressing and Writing Table
by Duncan Phyfe *New York, circa* 1810

Octagonal-oblong small cabinet of two drawers, one fitted with divisions. The top is hinged and lifts up revealing a hinged writing tablet on strut support, with recesses at either side for pens and ink pots. On vase-shaped centre pedestal and four outsplayed legs showing characteristic carved decoration of formal acanthus leaves, the legs terminating in carved paw feet. The drawers are furnished with gilded bronze lion-mask and ring handles; blind drawers at the back with similar handles. Characteristic reeding borders the skirt.

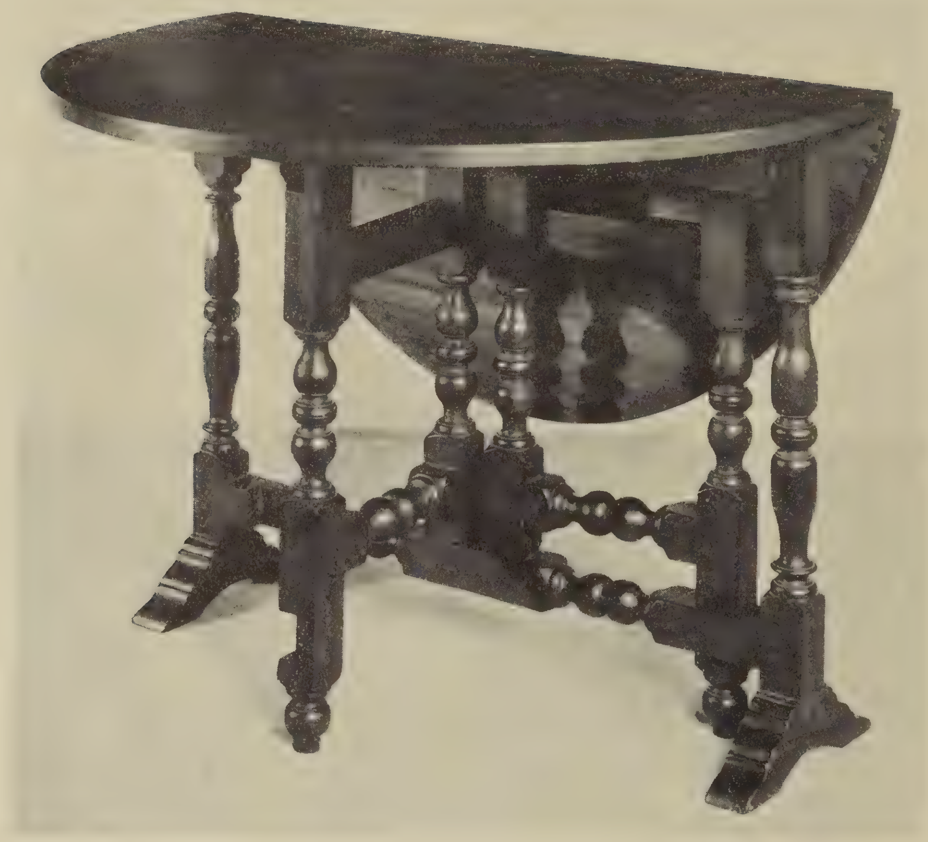
Height, 31 *inches; width,* 22½ *inches*

Note: The present piece exhibits a combination of two outstanding qualities of Phyfe's workmanship, namely his use of beautifully grained mahogany, bare of decoration, and where this is impossible, the application of carving to an irregular or broken surface.

[See illustration]



[Number 362]



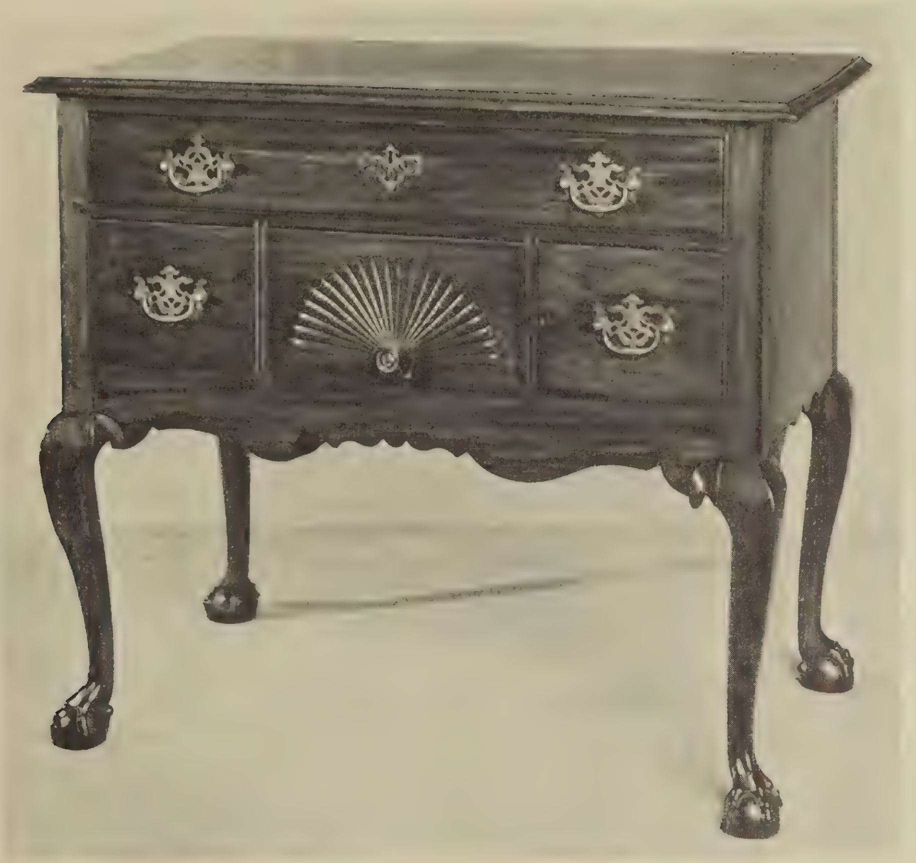
[NUMBER 363]

363. MAHOGANY TRESTLE GATE-LEG TABLE *Pennsylvania,* 1725-50
Folding gate-leg table of exceedingly rare type. The understructure consists of two baluster-turned uprights on chamfered shoes, braced by a turned horizontal stretcher which supports the centre leaf; pivoting from this at either side is a gated leg similarly turned and supporting the two rounded drop leaves. Top has two inserted narrow strips of darker wood. *Height,* 36 *inches; length extended,* 37½ *inches*

500-

Collection of the late Howard Reifsnyder, American Art Association, 1929

[See illustration]



[Number 364]

364. Chippendale Mahogany Claw-and-ball Foot Lowboy

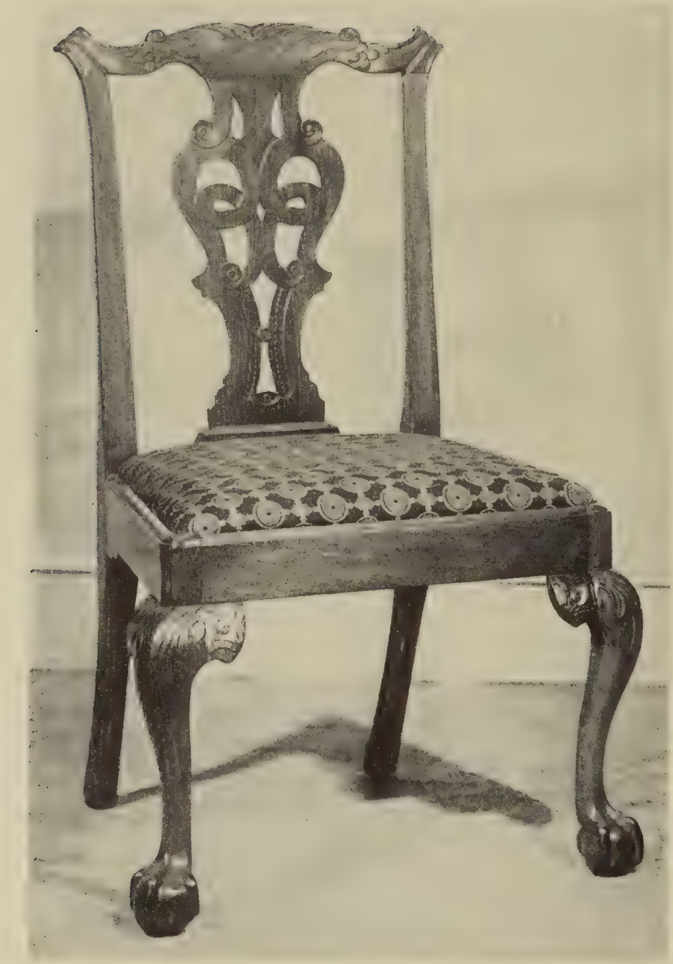
New England, 1760-75

825-

Front with one long drawer above three small drawers, decorated with a carved fan at the centre, the plainness of the drawers relieved by narrow beading on the surrounding frame work. Cove-molded top and slightly valanced skirt; the four cabriole legs end in claw-and-ball feet. Openwork brass handles and key plate. One rear leg is strengthened with bracing iron. *Height,* 31½ *inches; length,* 36 *inches*

Collection of Mrs. G. M. Camp, Anderson Galleries, 1928

[See illustration]



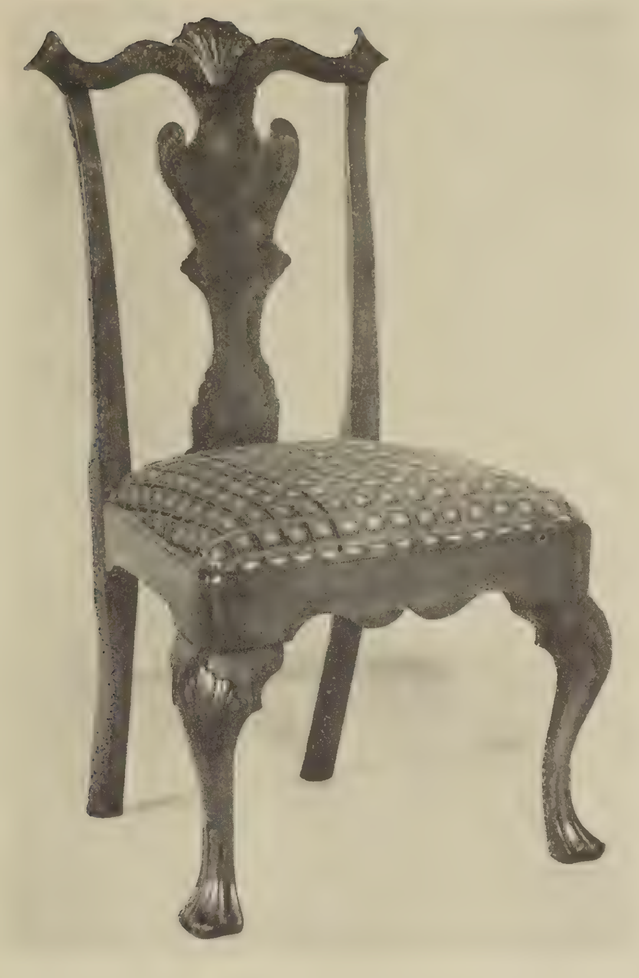
[NUMBER 365]

365. PAIR CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS

New York State, 1760-75

1300- Back occupied by openwork interlaced scroll splat, the yoke-shaped rail carved with flowers and leafage and terminating in whorled ears. Slip seat, cabriole front legs carved with leafage on the knees and ending in claw-and-ball feet. In light colored mahogany.

[See illustration of one]

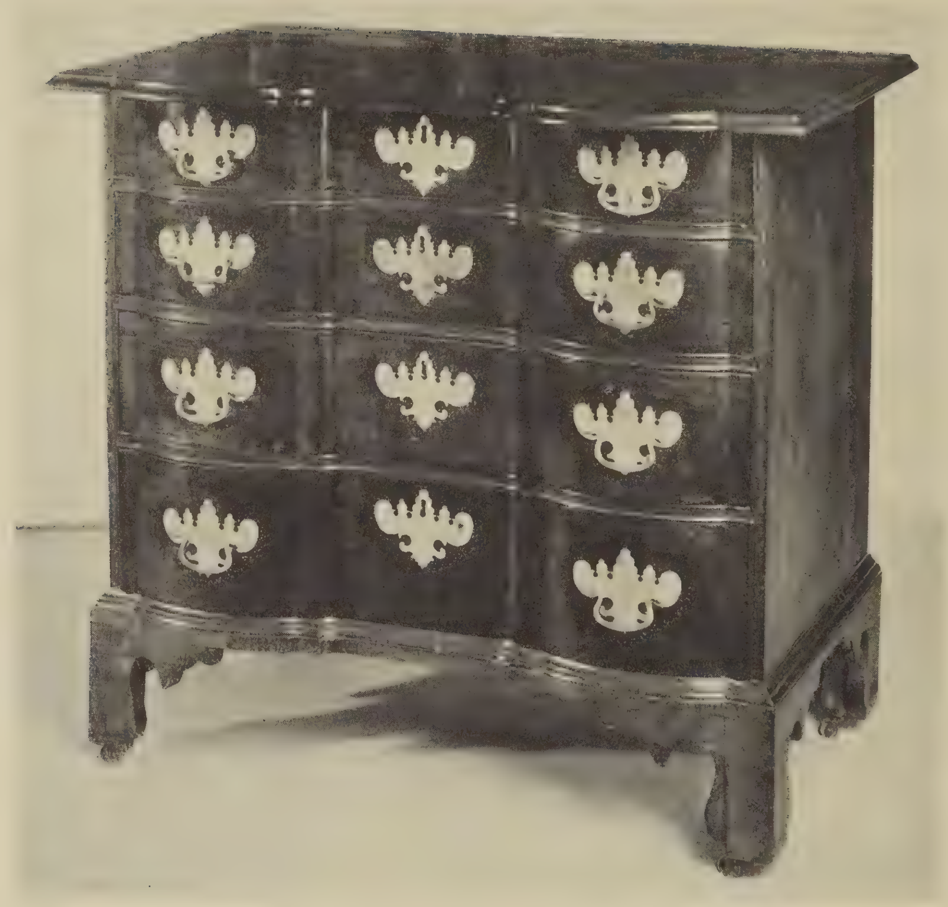


[NUMBER 366]

366. QUEEN ANNE CARVED WALNUT WEB-FOOT TRANSITIONAL CHAIR *Philadelphia,* 1740-55

550- Back with figured solid vase splat surmounted by boldly curved crest rail with whorled ears and carved shell at centre. Cabriole front legs carved with similar shells at the knees and terminating in web feet; scalloped apron; slip seat covered in wool embroidery.

[See illustration]



[NUMBER 367]

367. MAHOGANY BLOCK-FRONT CHEST OF DRAWERS

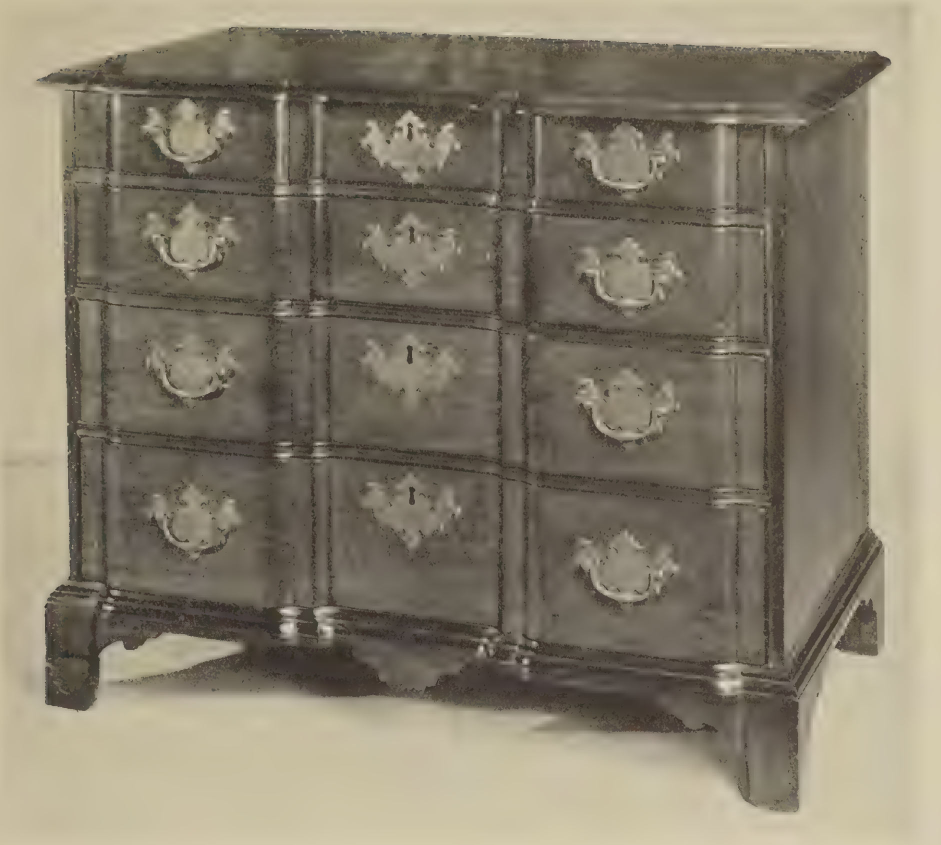
Rhode Island or Connecticut, 1765-75

Constructed of fine figured mahogany of natural color which has acquired a good patina. Contains four drawers, slightly graduated in depth, the fronts cut in raised and depressed block style in convex and concave formation; top overlaps about two inches all around, is cove-molded on the edge, and shaped at the front to conform with the contour of the drawers. Base molding similarly curved; high bracket feet with cut-out angle brackets. Drawers furnished with a handsome set of Chippendale brasses. *Height,* 33 *inches; length,* 35½ *inches*

1900-

Collection of F. W. Ayer, American Art Association, 1929

[See illustration]



[NUMBER 368]

368. MAHOGANY BLOCK-FRONT CHEST OF DRAWERS

Rhode Island, 1765-75

1400- Front contains four graduated drawers cut in a design of raised and depressed square blocking and furnished with a handsome set of willow brasses. Surrounding the drawers is narrow beading, which greatly enhances the appearance of the piece. Beveled top cut to conform with the contour of the body; base molding similarly shaped, and relieved at the centre with a carved pendant motive. Bracket feet.

Height, 30 *inches; length,* 35 *inches*

Note: The present bureau exhibits a quality of construction and design which would fully support the theory that it is an example of the work of the leading Rhode Island cabinetmaker for this period.

[See illustration]

369. SET OF SIX HEPPLEWHITE INLAID MAHOGANY SIDE CHAIRS

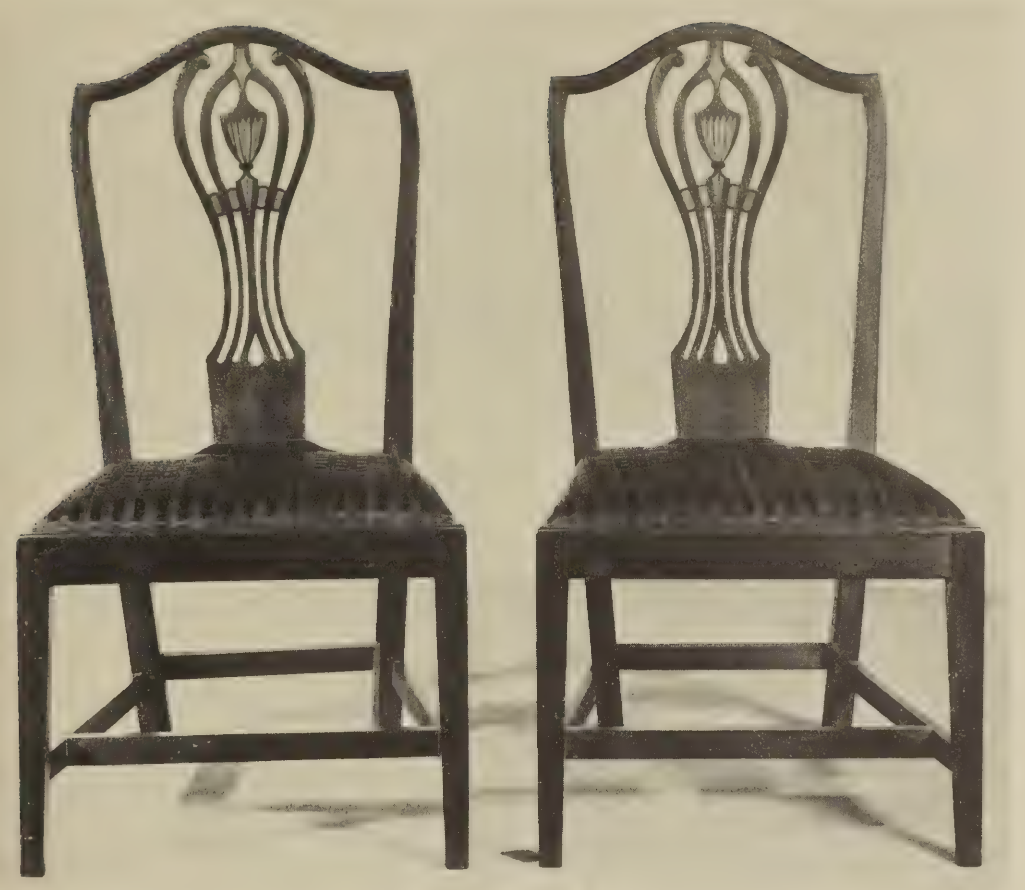
Connecticut, 1770-85

3000-

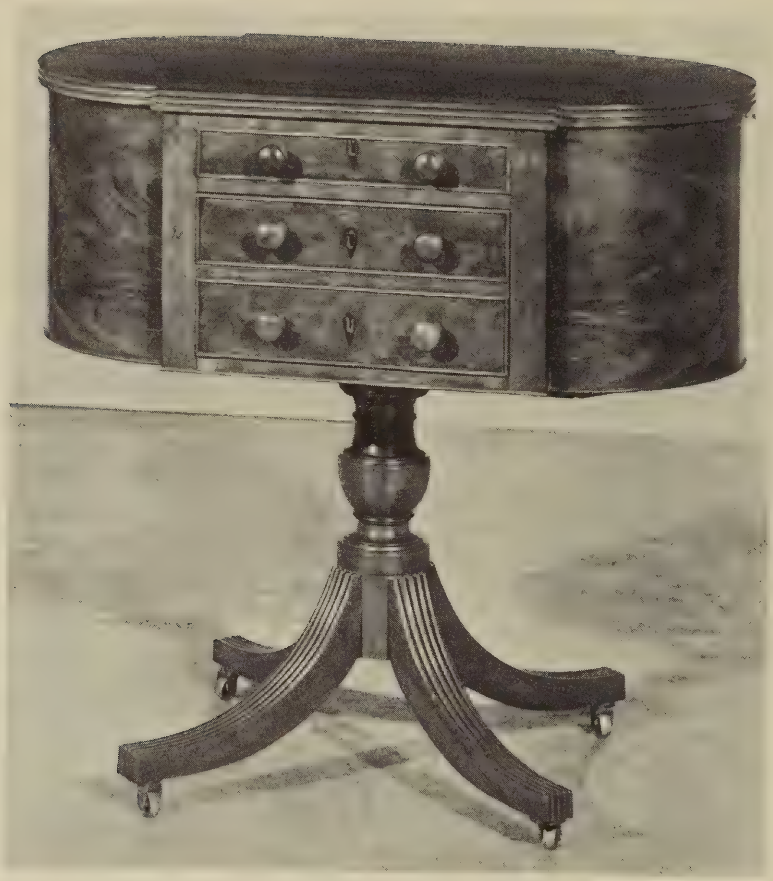
Shield back containing beautiful fretted vase splat with urn centre veneered and inlaid with shaded yellow sycamore; flaring molded seat frames, tapered square legs and stretchers. Slip seat covered with black hair cloth. An exceedingly rare set of American Hepplewhite chairs in original state.

From the Stow family of Middlefield, Conn.

[See illustration of two]



[Number 369]



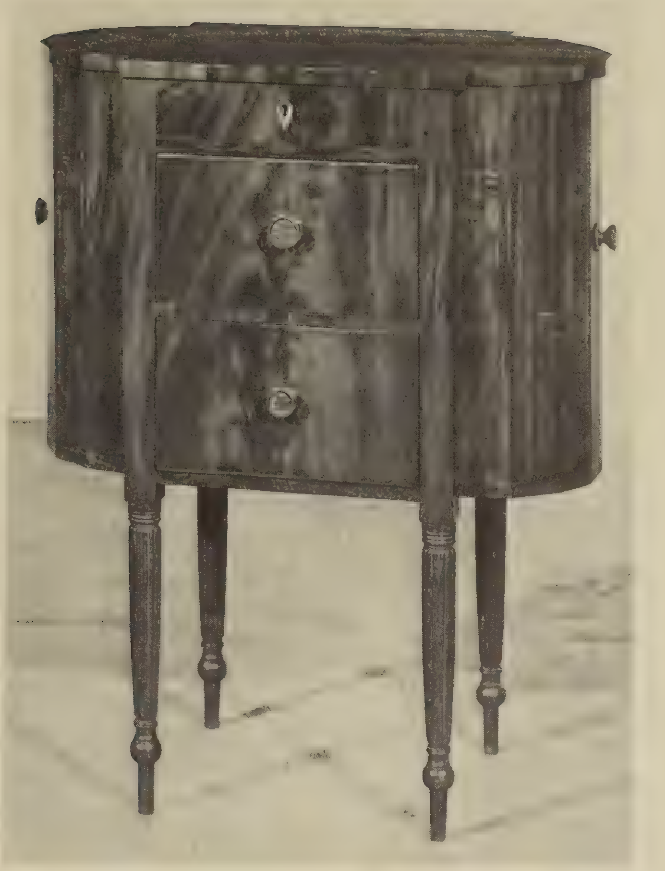
[Number 370]

370. Mahogany Pedestal Work Table *New York, circa* 1800-10
Of the style and quality popularly ascribed to the workshop of Duncan Phyfe. Comprises a small cabinet with segmented ends, the hinged top rises revealing an arrangement of small divisions and box-like compartments with sliding covers. The back and front contain one drawer which is furnished with wood knobs to give the appearance of six small drawers. On vase-turned pedestal and four reeded outcurved legs with casters. The edge of the top is also reeded.

825-

Height, 25½ inches; length, 26½ inches

[See illustration]



[NUMBER 371]

371. MAHOGANY WORK TABLE BY DUNCAN PHYFE

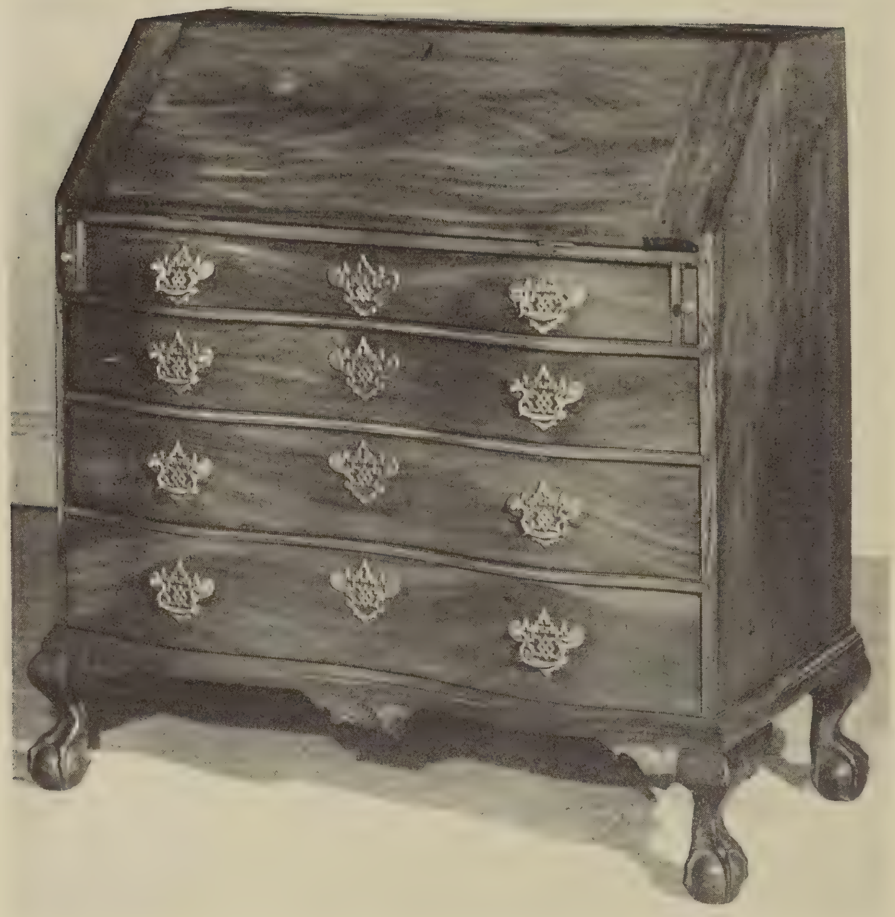
New York, circa 1800-10

850- Fitted with two drawers flanked by segmented cylindrical boxes covered by a rising lid, which has been augmented by rectangular moldings to hold a mirror. Squared-corner pilasters extend into reeded and turned slender legs. Chased metal knobs on drawers and sides.

Height, 27 *inches; width,* 21¼ *inches*

Collection of L. G. Meyers, American Art Association, 1921

[See illustration]



[NUMBER 372]

372. INLAID MAHOGANY REVERSE SERPENTINE-FRONT DESK Mass.

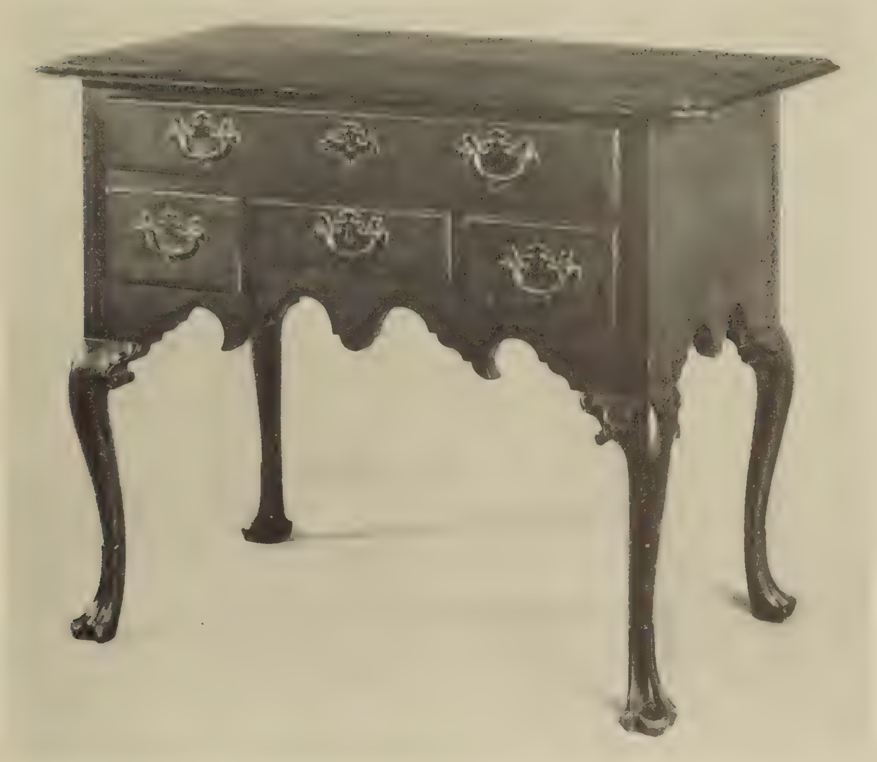
~~Pennsylvania or Maryland~~, 1770-85

600-

Body contains four long drawers, the fronts contoured in serpentine curves and furnished with a handsome set of Chippendale openwork brass handles and key plates. A hinged slant flap encloses small drawers and pigeonholes, inlaid at the centre with a fan ornament. Base molding relieved at the centre with carved pendent fan; four short cabriole legs developing claw-and-ball feet.

Height, 44½ inches; width, 42 inches

[See illustration]



[NUMBER 373]

373. CHIPPENDALE MAHOGANY WEB-FOOT LOWBOY

Philadelphia, 1740-60

Overlapping top is cove-molded and has incurved front corners. Apron contains one long drawer and three small drawers furnished with a set of willow brasses and key plates. The skirt is attractively cut in cyma curves; four cabriole legs ending in fluted web feet, and with carved scroll motives bracketing the knees. Has original finish.

1700-

Height, 29 inches; length, 35½ inches

From the Bowie family, Philadelphia

Collection of the late Howard Reifsnyder, American Art Association 1929

[See illustration]

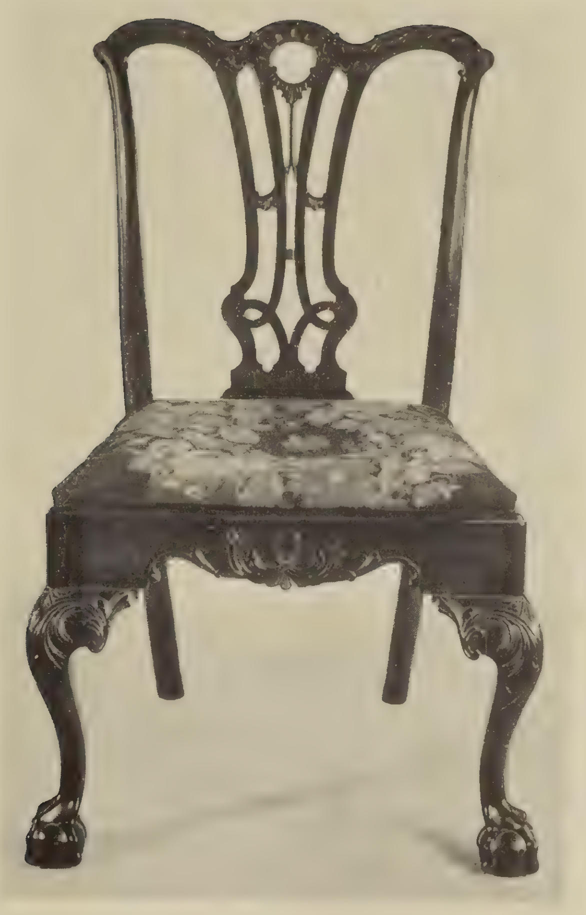
374. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR
BY WILLIAM SAVERY *Philadelphia,* 1760-75

Finely proportioned back occupied by openwork beaker-form splat, surmounted by a triple-arch crest rail decorated with carved formal leafage and centred by a pierced oval shell medallion. Gracefully valanced seat frame carved with interlaced leaf sprays; cabriole front legs carved on the knees with similar leafage and terminating in claw-and-ball feet. Slip seat covered with old *petit point* needlework displaying a wreath of roses and leaves in colors on a dark ground, embroidered with the name of the person who worked it, *Emma T. M. McAvoy, St. John's Academy, Utica.* A superb chair of finest quality.

5000-

Note: A superb chair of the finest quality and which would be difficult to duplicate in any collection. It exhibits the Chippendale style carried to its highest development as exemplified in the work of this leading Philadelphia cabinetmaker.

[See illustration]



[Number 374]

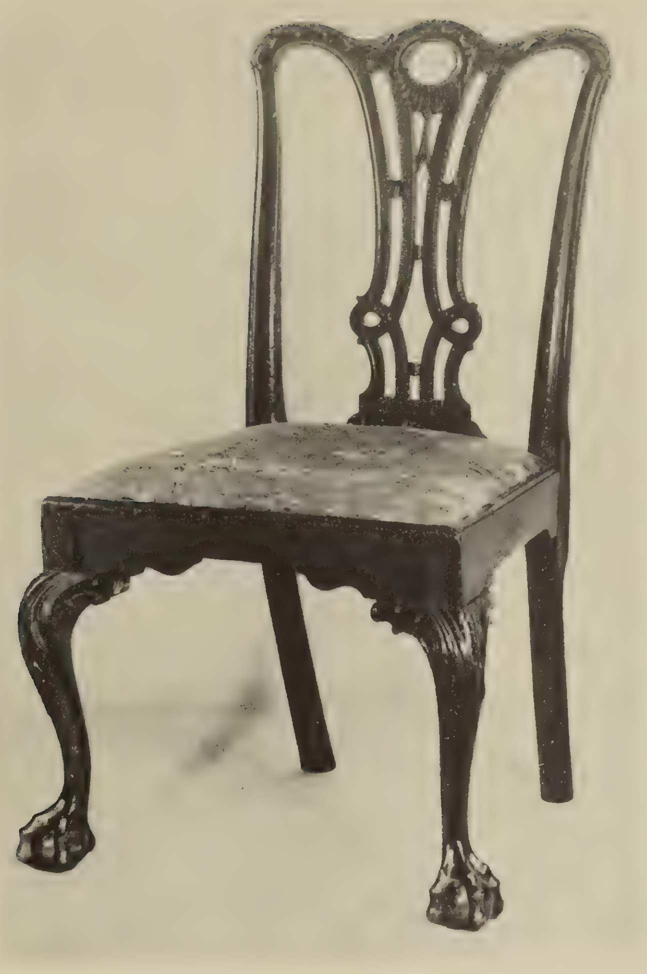
3600-

375. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR
BY WILLIAM SAVERY *Philadelphia,* 1760-75

Of similar design to the preceding important chair, but lacking the carved leafage on the skirt; also, the cabriole legs are less robust than those of the foregoing example. The chair is in its original state and finish. Very rare.

Note: Concerning this type, Wallace Nutting remarks, 'A pure Chippendale type with fully developed acanthus knee . . .' A similar chair is in the Metropolitan Museum of Art. (*Vide Furniture Treasury,* Vol. II, fig. 2159)

[See illustration]



[Number 375]

376. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR

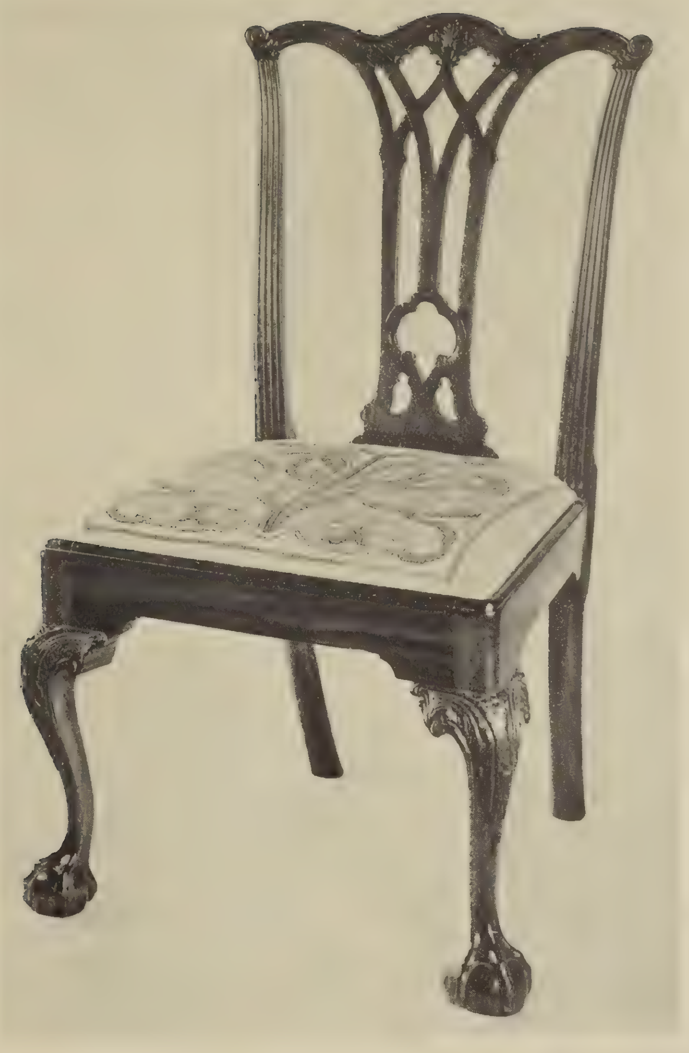
BY JAMES GILLINGHAM *Philadelphia,* 1760-75

A beautiful chair in proportion and quality of carving, characteristic of this fine cabinetmaker. Back consists of an openwork beaker-form splat in the Gothic taste, and slightly flaring and tapering side rails, capped by triple-curved and molded crest rail carved with formal leafage. Extra wide molded and flaring seat frame; cabriole front legs carved with leafage on the knees and terminating in claw-and-ball feet. Slip seat covered with wool needlework. 3800-

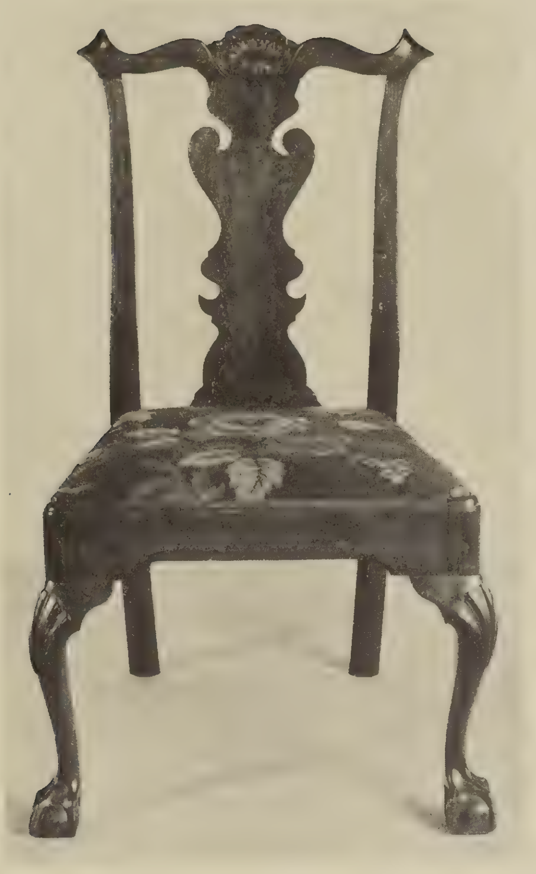
Collection of Alexander Hudnut, American Art Association, 1927

Illustrated in Wallace Nutting, *Furniture Treasury,* 1928, Vol. II, fig. 2224

[See illustration]



[Number 376]



[NUMBER 377]

377. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR

Philadelphia, 1750-60

900-

Finely proportioned back with shaped solid splat, handsomely figured and capped by a crest rail shaped in graceful yoke curves, grooved, embellished at the centre with carved shell and leaf medallion. Flaring molded seat frame; cabriole front legs ending in claw-and-ball feet and carved on the knees with fluted shells. Slip seat covered with flowered tapestry. Very fine example showing a combination of Chippendale and earlier forms.

Note: An armchair with similar back is in the collection of Mr. and Mrs. Andrew Varick Stout, of New York.

[See illustration]

378. QUEEN ANNE WALNUT WEB-FOOT TRANSITIONAL
SIDE CHAIR *Philadelphia,* 1745-60
Flaring open back with boldly curved yoke crest rail carved with fluted shell at centre, and surmounting solid vase splat. Molded and valanced seat frame, cabriole front legs terminating in fluted web feet. Canted plain round rear legs, slip seat. Shows development of the Chippendale style.

450-

Cf. with similar chair illustrated in Wallace Nutting, *Furniture Treasury,* Vol. II, fig. 2214

[See illustration]

379. QUEEN ANNE WALNUT WEB-FOOT TRANSITIONAL
SIDE CHAIR *Philadelphia,* 1745-60
Similar to the preceding chair, with slight variations.

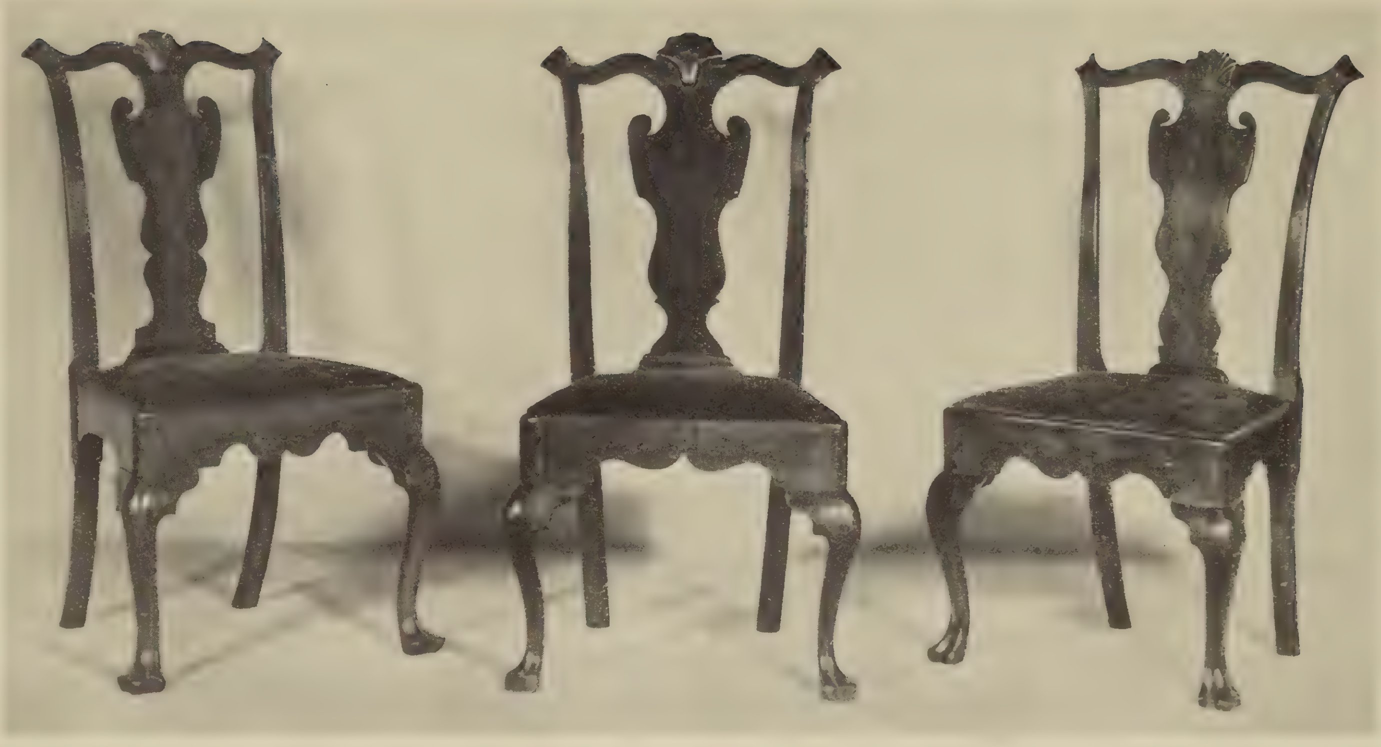
600-

[See illustration]

380. PAIR QUEEN ANNE WALNUT WEB-FOOT TRANSITIONAL
SIDE CHAIRS *Philadelphia,* 1745-60
Similar to the preceding chair, with slight variations.

1250-

[See illustration]



[Number 378] [Number 379] [Number 380]

381. MAHOGANY DROP-LEAF PEDESTAL TABLE
BY DUNCAN PHYFE *New York, circa* 1810

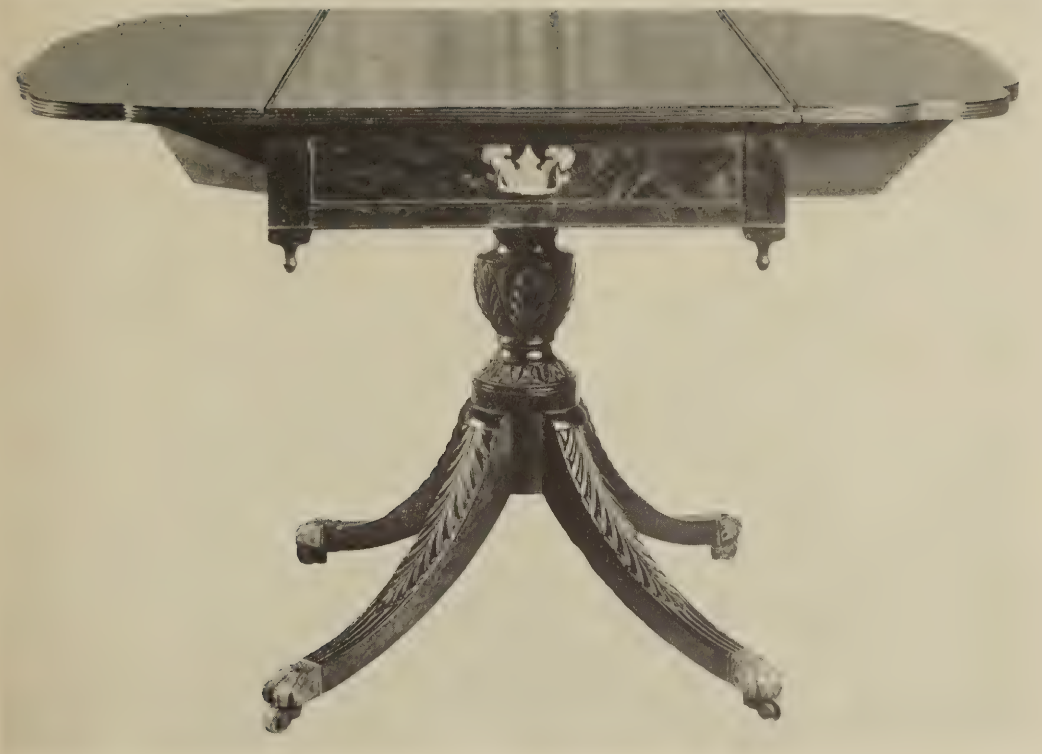
Characteristic Phyfe adaptation of a Sheraton model. The vase-turned pedestal and the four outsplayed legs show the fine carving of formalized palm or acanthus leaf and reeding, the legs terminating in brass paw feet and casters. Oblong top has a drop leaf at either side of so-called 'clover leaf' pattern, supported by pivoted bracket; the edge of the top is also reeded; a drawer at one end. A few small pieces of veneer are missing from the frame below the drawer. In original condition; the brass drawer handle is of an earlier type.

7000

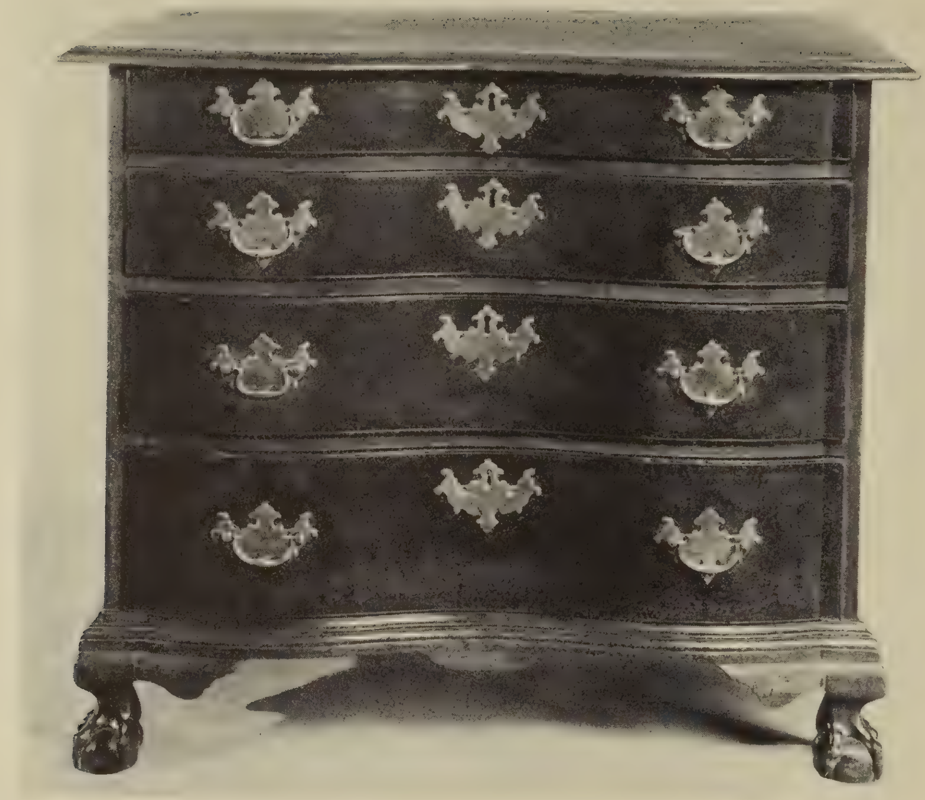
Height, 28½ *inches; length extended* 45 *inches*

Note: The meticulous attention to detail and perfect finish applied by Phyfe to furniture of his own making is illustrated by the present piece, the leaf joints of which are grooved to relieve the monotony of an undecorated surface.

[See illustration]



[Number 381]



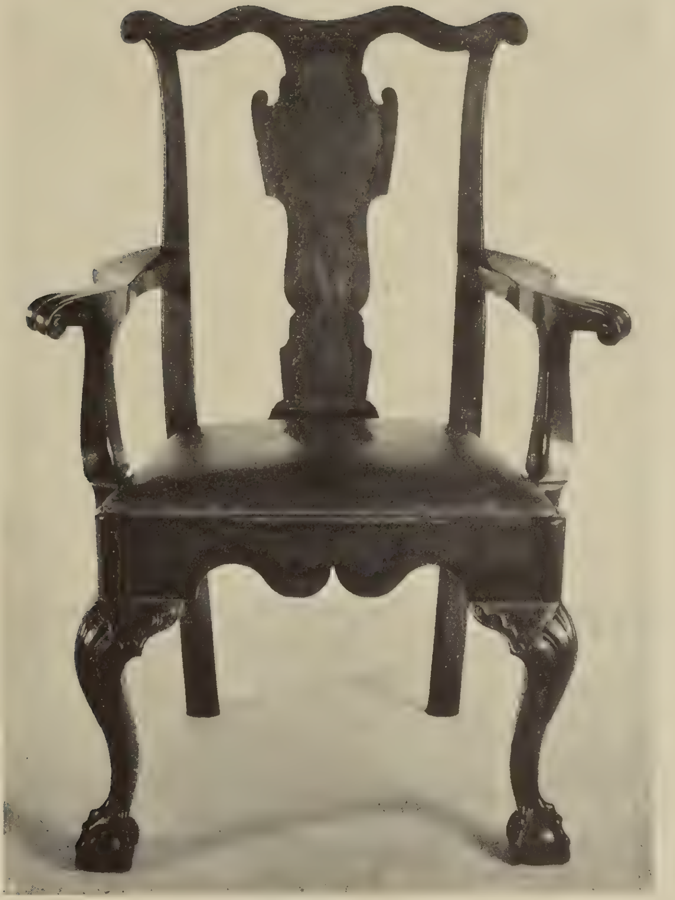
[Number 382]

382. Small Mahogany Reverse Serpentine-front Chest of Drawers *New England,* 1765-75

950-

With a fine set of Chippendale brasses and retaining its old patina. Contains four drawers graduated in depth and grooved on the edges, the fronts contoured to a graceful serpentine curve. Overlapping top is beveled at the edge and has a piece missing from the left rear corner; this defection has been left unremedied, thus leaving the piece in its original state. Cyma-molded base, claw-and-ball feet at the front, ogee bracket feet at rear. Bureaus of this quality in this small size are exceedingly rare.

Height, 31 *inches; length,* 35 *inches*



[NUMBER 383]

383. CHIPPENDALE CARVED WALNUT ARMCHAIR, ATTRIBUTED TO WILLIAM SAVERY *Philadelphia,* 1755-70

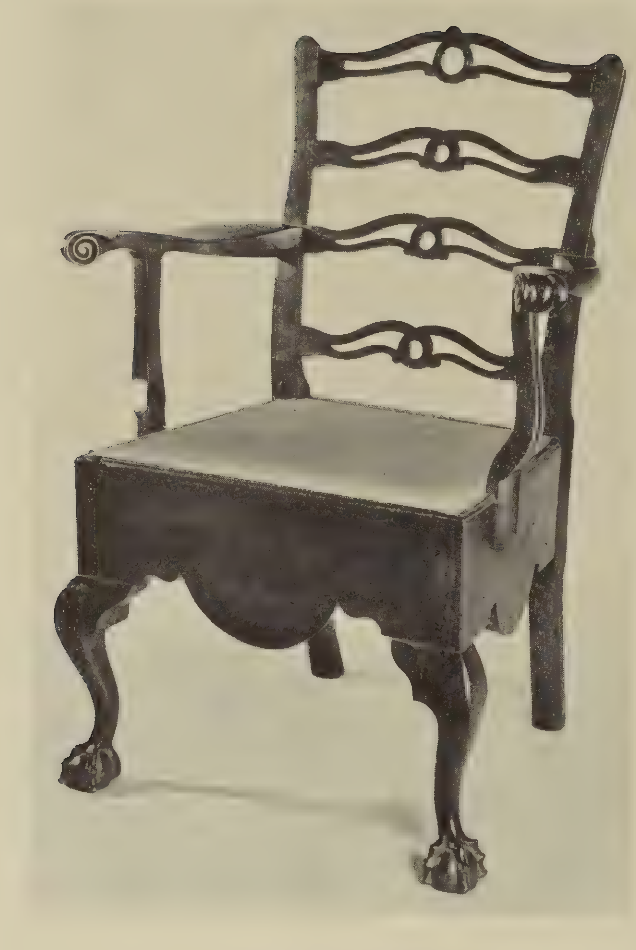
Conforming back with solid vase splat of figured mahogany capped by serpentine-curved crest rail. Gracefully voluted arms with outcurved and knuckled terminals; flaring seat with valanced apron; cabriole front legs carved on the knees and brackets with fluted shells and details of leaf scrolls and terminating in claw-and-ball feet. The back, entirely free from carving, has its plainness of surface relieved by narrow grooving, which borders the uprights and the horizontal top rail.

1050-

Note: This type of leg is a distinguishing feature of Savery chairs, and is also seen on lowboys and other articles of cabinet furniture by this maker.

Cf. with similar chair illustrated in Wallace Nutting, *Furniture Treasury,* Vol. II, fig. 2182

[See illustration]



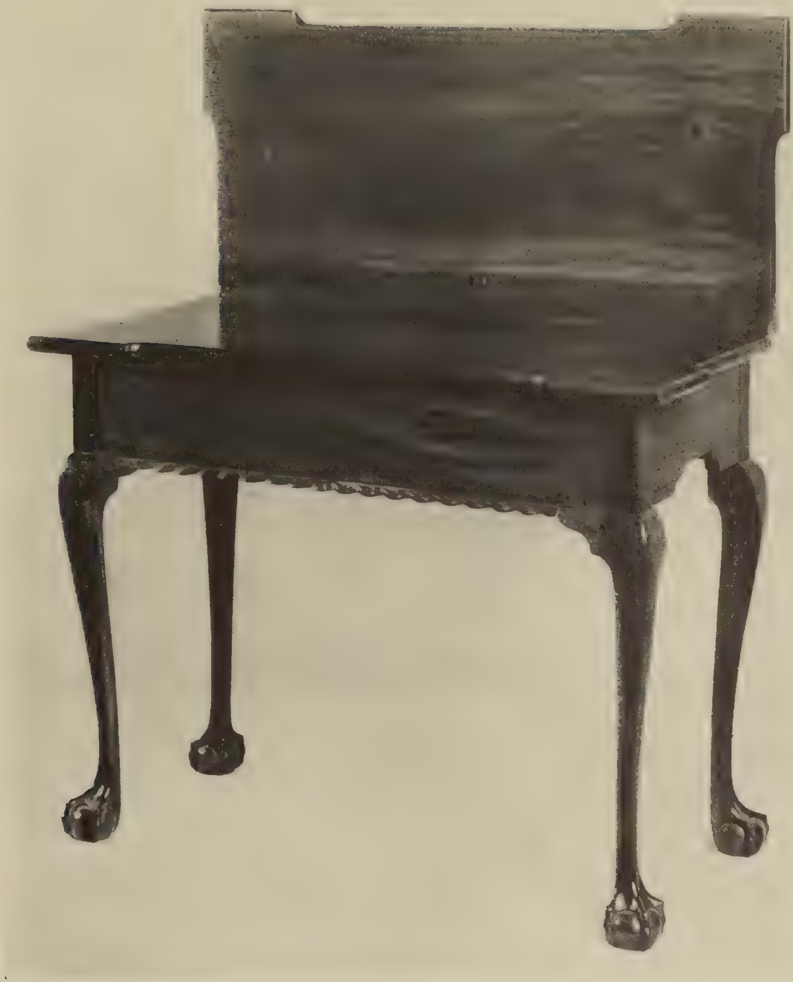
[Number 384]

384. Chippendale Carved Mahogany Ladder-back Armchair *Pennsylvania,* 1760-70

700-

Open back composed of four horizontal openwork slats, arched in yoke manner, an improvement on the commonly found valanced type of slat. Arms voluted and with knuckled terminals; deeply scalloped skirt; cabriole front legs ending in very fine claw-and-ball feet. Slip seat needs upholstering. A very rare chair in original condition.

[See illustration]



[NUMBER 385]

385. CHIPPENDALE MAHOGANY CLAW-AND-BALL FOOT CARD TABLE *New England*, 1760-70

850-

Square top consists of two leaves hinged at the centre, the edges slightly indented leaving the corners outsquared. Deep frieze embellished with gadroon-carved skirt molding; four graceful cabriole legs ending in claw-and-ball feet, one leg pivoting to support the hinged lid. Constructed of handsomely figured mahogany; of very good proportions and exceedingly rare in this small size.

Height, 25½ inches; length extended, 32 inches

[See illustration]

386. CARVED AND UPHOLSTERED MAHOGANY SOFA
BY SAMUEL McINTIRE *Salem, Mass.,* 1800-10

Straight back with shaped crowning rail decorated with carving of basket of flowers and drapery swags, in low relief on a stippled or punched ground, above a carved narrow frieze of small rosettes alternating with fluting. Sloped arms carved with tapering acanthus leaves on the upper section and similar leaves, rosettes, and sprigs of foliage at the terminals, which rest on leaf-carved balusters. Deep seat swells forward. Four ring-turned and tapered front legs, four plain square canted back legs. Upholstered in flower and striped pale green and buff silk. *Length, 6 feet 4½ inches; height of back 37 inches*

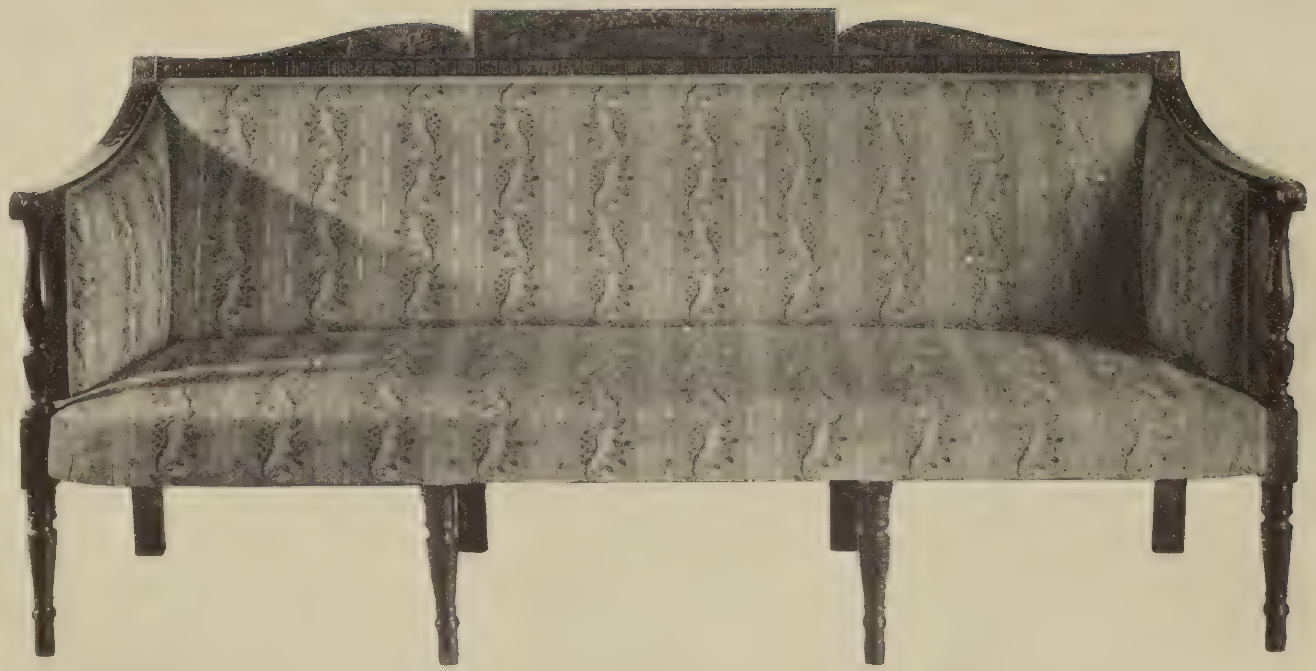
7500

Note: This sofa was purchased from the Crowninshield family of Salem. In 1805, Samuel McIntire designed and supervised the building of a house for Clifford Crowninshield, merchant of Salem, and it is family tradition that this sofa formed part of the furnishings designed and executed by McIntire for this house. Of the numerous cabinetmakers working in America during this period, no craftsman's work is more easily recognized than that of Samuel McIntire, better known as master architect of Salem. A similar sofa is in the Metropolitan Museum of Art, another in the Pennsylvania Museum.

Girl Scouts Loan Exhibition, American Art Galleries, 1929, Catalogue No. 727

Described and illustrated in *Antiques,* December, 1930

[See illustration]



[Number 386]

387. SET OF FOUR QUEEN ANNE WALNUT FIDDLE-BACK SIDE CHAIRS *New England,* 1730-50

Graceful tall back with tapered solid splat and concave crest rail, molded flaring seat, cabriole front legs with pad feet and turned spindle brace. Slip seat covered in flowered chintz. Very fine and rare.

1800-

Collection of Edward Sanderson, Nantucket, R. I.

[See illustration of one]

388. PAIR QUEEN ANNE WALNUT FIDDLE-BACK SIDE CHAIRS *New England,* 1730-50

Similar to the preceding chairs.

800-

Collection of Edward Sanderson, Nantucket, R. I.

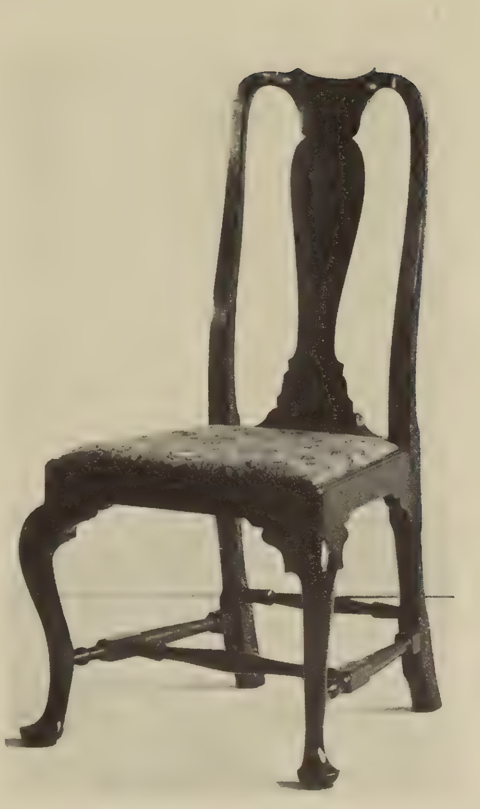
[See illustration of one]

389. PAIR QUEEN ANNE MAPLE FIDDLE-BACK SIDE CHAIRS *New England,* 1730-50

Slightly conforming tall back with solid tapered vase splat and concave crest rail; flaring seat cut in scallop pattern; bold cabriole front legs ending in Dutch feet and braced with turned spindles. Slip seat covered in old yellow brocatelle.

850-

[See illustration of one]



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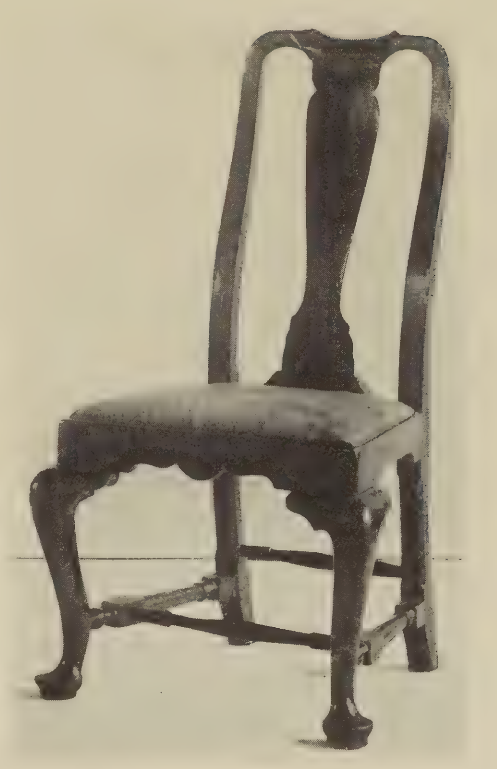

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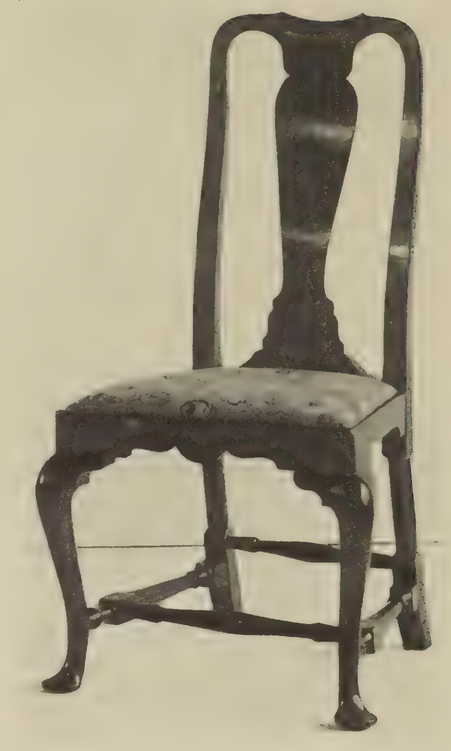

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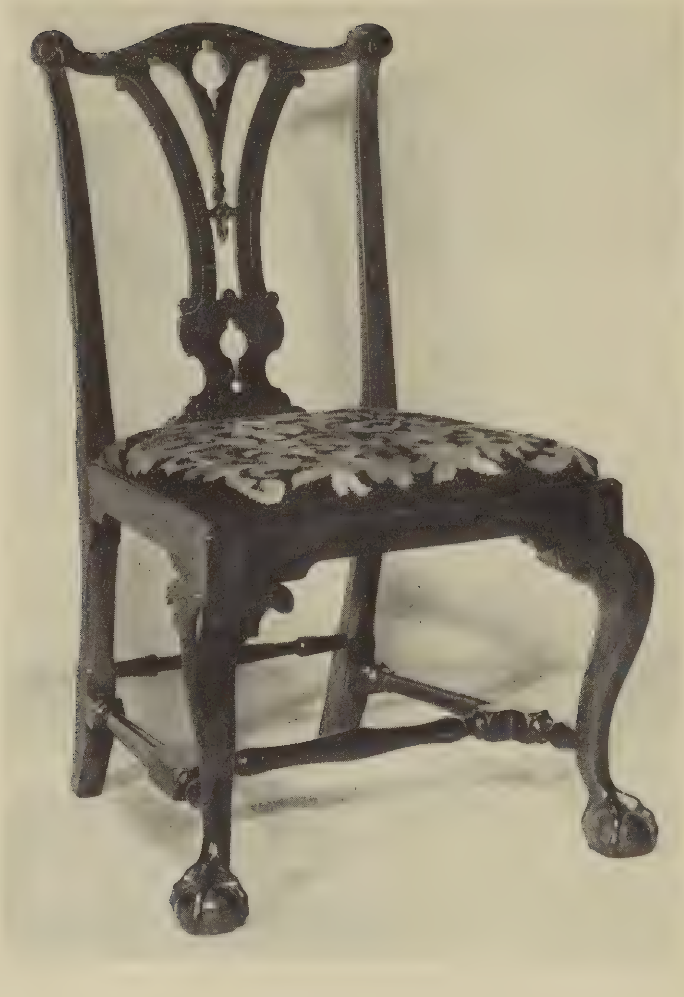


[NUMBER 390]

390. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR

New England, 1760-75

675-

Back with beaker-form pierced splat and yoke crest rail with unusual scrolled terminals, the splat tastefully carved with a quatrefoil floral motive and incised ornament. Flaring molded seat frame; angular cabriole front legs ending in claw-and-ball feet, braced to the rear supports with turned stretchers. Slip seat in wool needlepoint. Very fine and rare.

Collection of Alexander Hudnut, American Art Association, 1927

[See illustration]

391. HEPPLEWHITE INLAID MAHOGANY SIDEBOARD WITH SHAPED FRONT *New England,* 1790-95

The front swells forward in a sweeping bow curve, developing a yoke curve at the centre. Centre part contains a shallow drawer above two doors and, flanking this, are segmented sections containing a deep cellarette drawer and a cupboard. The front is veneered with eight oval panels of crotch dark mahogany outlined with checkered bandings of satinwood and yellow holly, on a ground of cross-cut mahogany veneer of lighter color. Intersecting and flanking the drawers are square pilasters extended into four tapered square legs similarly inlaid. The edge of the slightly overhanging top and the skirt is also piped and banded with similar light woods; the ends and the two rear legs are paneled and cuffed with similar inlay. Doors and drawers are furnished with brass oval-back bail handles chased with American eagles and fifteen stars. Very fine quality.

1900-

Height, 41½ *inches; length,* 6 *feet; width,* 25½ *inches*

[See illustration on following page]

392. HEPPLEWHITE INLAID MAHOGANY MAPLE AND SATINWOOD SECRETARY *New England,* 1790-1800

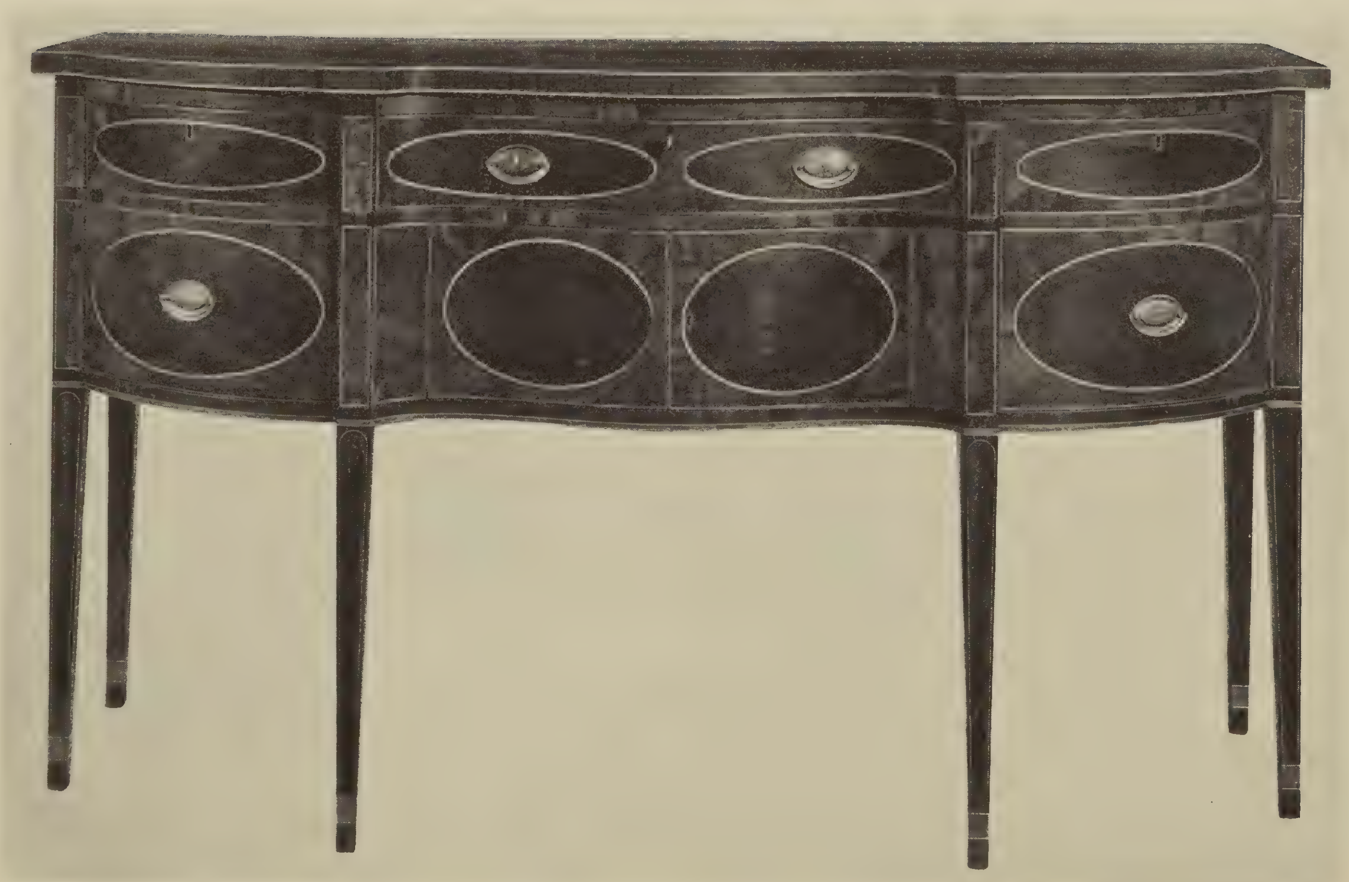
The upper part is a cabinet of molded shelves, pigeonholes and small drawers enclosed by a pair of glazed doors with Gothic pattern moldings. The shaped cornice is ornamented with two turned finials and a carved and gilded spread eagle with repaired wing. Lower part contains two drawers, above which is a hinged writing flap lined with green baize. Front attractively inlaid with oval and rectangular panels of feathered satinwood and 'bird's eye' figured light golden maple in borders of dark mahogany. The skirt is bordered with an inlaid banding of uncommon pattern, which is repeated on the lower section of the legs. Drawers furnished with chased brass circular knobs.

1350-

Height, 6 *feet* 7 *inches; width,* 41 *inches*

Collection of the late Philip Flayderman, American Art Association, Anderson Galleries, Inc., 1930

[See illustration on second following page]



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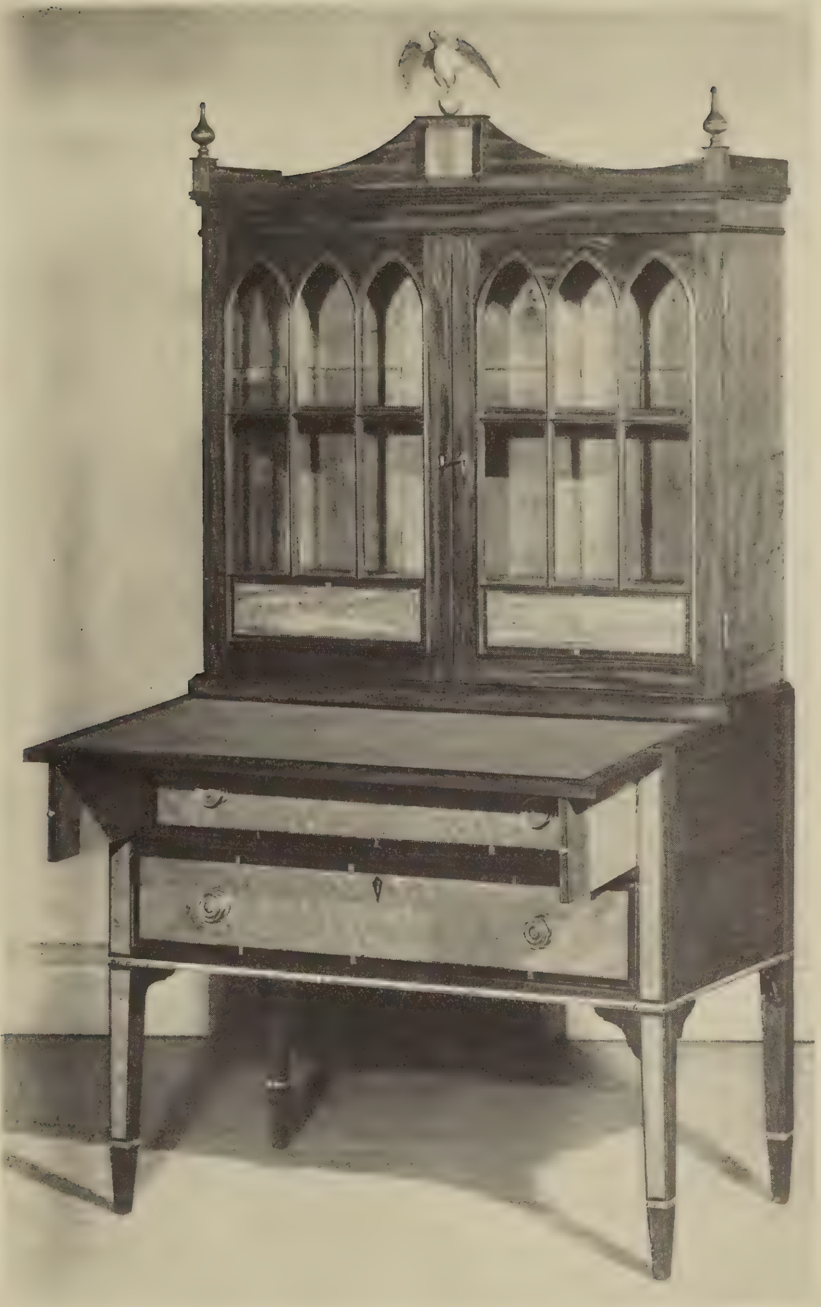


{Number 392}

393. Chippendale Carved Mahogany Side Chair

Philadelphia, 1760-75

1100-

An important chair showing a harmonious distribution of carved decoration. Open flaring back has interlaced scroll splat; the yoke-shaped crest rail is carved at the centre with a rocaille shell and leaf motive and terminates in whorled ears. Molded flaring seat frame with applied scallop shell on the skirt; cabriole front legs terminating in well formed claw-and-ball feet and carved on the knees with leaf scrolls. Slip seat covered with black haircloth. Chair has an age crack above the right leg, and has original patina.

Cf. with chair illustrated in Wallace Nutting, *Furniture Treasury,* Vol. II, fig. 2215

[See illustration]

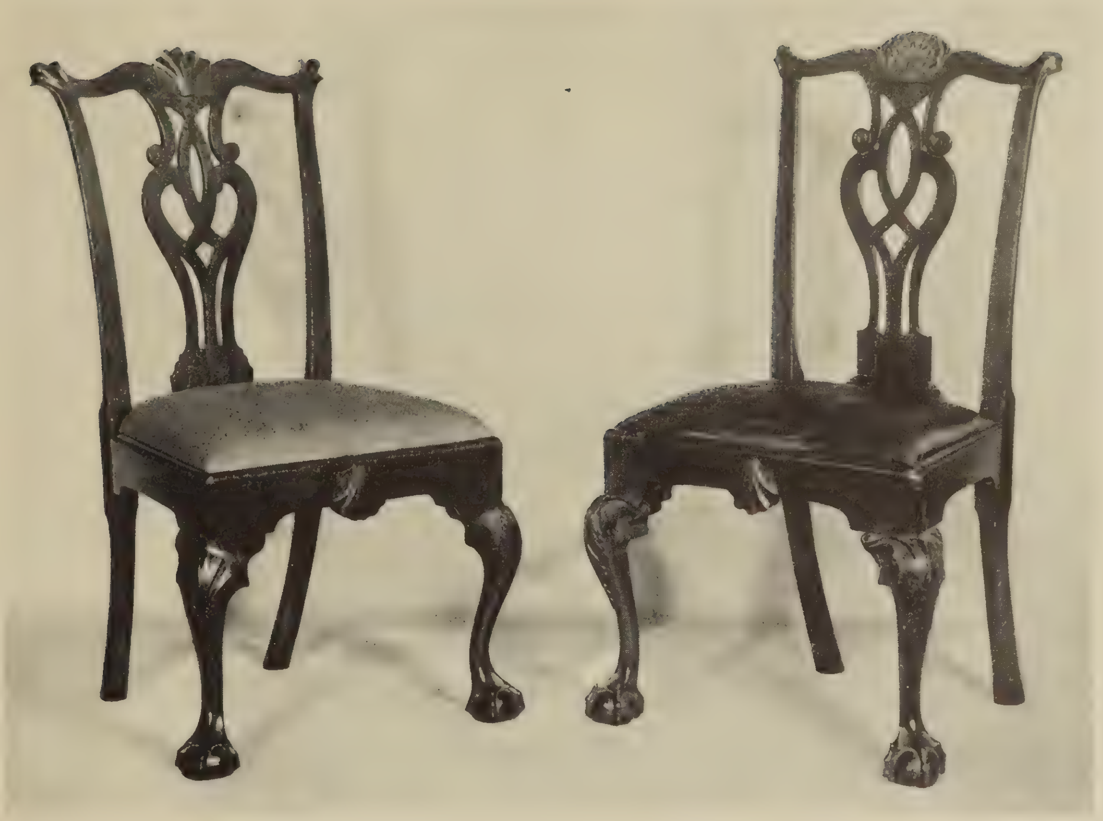
394. Chippendale Carved Mahogany Side Chair

Philadelphia, 1755-70

900-

Of the same general style as the preceding chair, but with the following variations: the yoke-shaped crest rail centred by a carved scallop shell; a similar shell carved on the knees and another centres the seat frame. Very rare.

[See illustration]



[Number 394] [Number 393]

395. CHIPPENDALE CARVED MAHOGANY LOWBOY

ATTRIBUTED TO WILLIAM SAVERY *Philadelphia,* 1760-70

Rectangular body, with one long drawer and three small drawers in the front; on four cabriole legs ending in claw-and-ball feet. The centre small drawer is carved with a circular concave shell and, flanking this, are leaf volutes carved in low relief. The skirt below the drawers is cut in a series of cyma curves and relieved at the centre by a carved scallop shell applied. The corners of the body are chamfered and fluted as quarter columns, and the knees of the four cabriole legs are carved with scrolled leafage. Cyma-molded top.

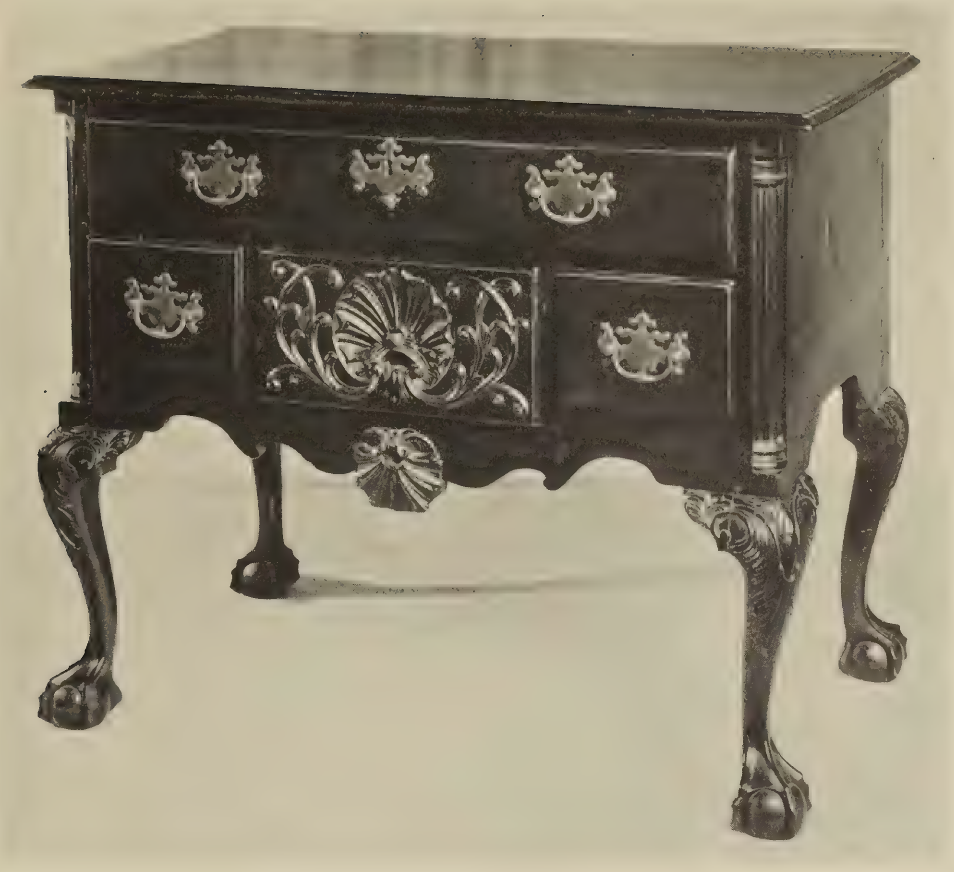
3500.

Height, 29½ inches; length, 35½ inches

Note: This very fine lowboy complements the following highboy and exhibits the same general details of construction and design. It is attributed to William Savery and exemplifies the best cabinetwork for this period in Philadelphia.

Illustrated in Wallace Nutting, *Furniture Treasury,* 1928, Vol. I fig. 442

[See illustration]



[Number 395]

396. Chippendale Carved Walnut Scroll-top Highboy
attributed to William Savery *Philadelphia,* 1760-75

11000-

The upper part consists of five small and three long drawers capped by a boldly scrolled and molded 'broken arch' pediment terminating in carved rosaces and ornamented with two carved urn and flame finials and a pierced and carved rococo scroll and *cabachon* ornament; centring the frieze is a single drawer carved with a concave shell medallion flanked by applied leaf scrolls. Lower part contains one long and three small drawers, the centre drawer of these three is decorated with shell and leaf carving matching that of the top drawer. Deeply valanced skirt embellished with a carved shell at the centre bordered with scratch carving of leafage; four cabriole-pattern short legs carved on the knees with acanthus leafage and terminating in eagle claw-and-ball feet. Chamfered and fluted corners; old Chippendale brass openwork handles and key plates. The bottom large drawer exhibits a dark patch to the right.

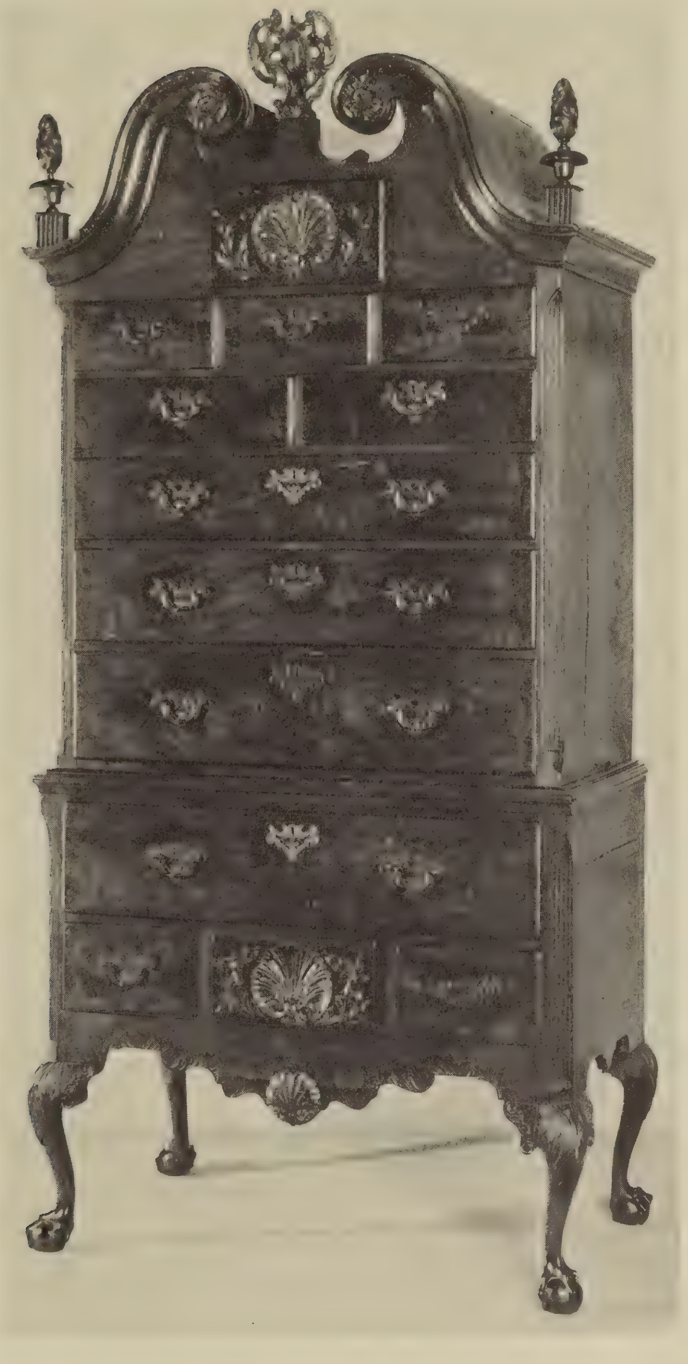
Height, 7 *feet* 10 *inches; width,* 44 *inches*

Note: This highboy is attributed to William Savery. It is representative of the Philadelphia school at its purest and best. While the quality of the carving is superlatively high, it does not exhibit the over-ornamentation that is so often seen on Philadelphia highboys of this class. Although the wood is walnut, it has a quality of grain and color that is easily mistaken for fine mahogany.

Girl Scouts Loan Exhibition, American Art Galleries, 1929, fig. 651

Illustrated in Wallace Nutting, *Furniture Treasury,* 1928, Vol. I fig. 369

[See illustration]



[Number 396]

397. CHIPPENDALE CARVED MAHOGANY SCROLL-TOP HIGHBOY BY JONATHAN GOSTELOWE OR WILLIAM SAVERY

Philadelphia, 1755-75

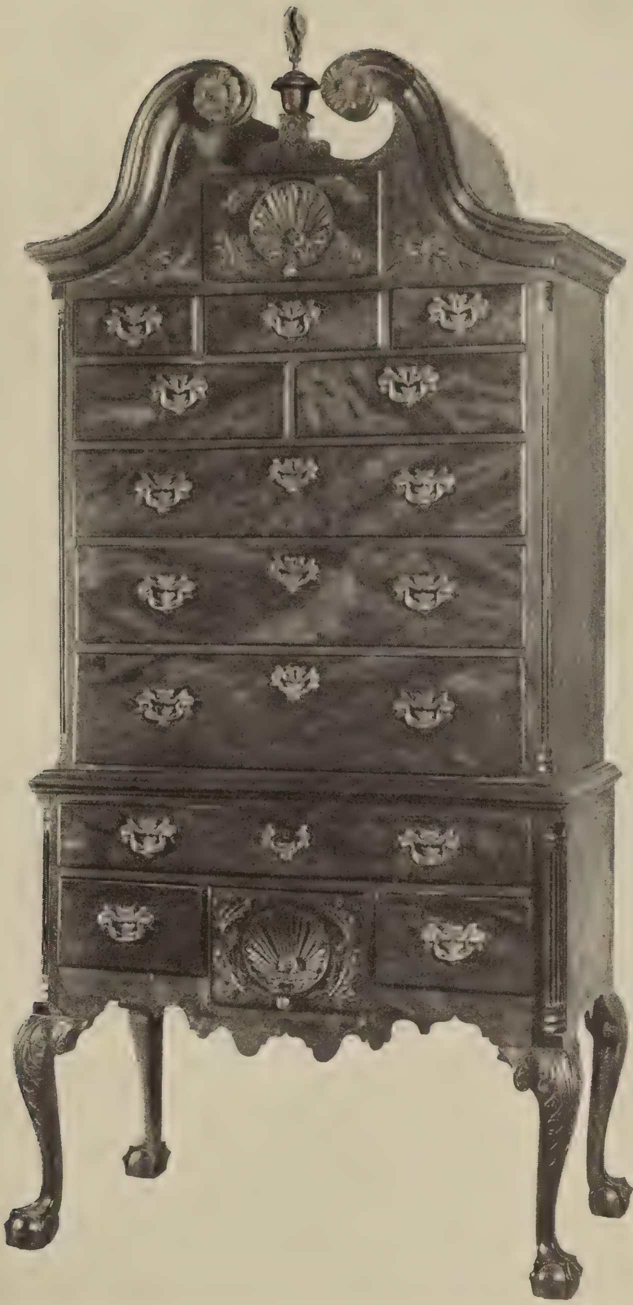
9000

Upper part is surmounted by a 'broken arch' pediment formed of two molded S-scrolls, which terminate in a carved sunflowers or rosaces, and centred by a carved urn and flame finial. Equipped with five small and three long drawers, above which is a single drawer centring the frieze and decorated with applied carving of flower and leaf sprays, at either side of a carved concave shell medallion. Lower body contains four drawers, the centre small drawer carved to match the decoration of the frieze drawer; skirt cut in valance pattern. Stands on four cabriole legs carved with acanthus on the knees and terminating in eagle claw-and-ball feet. Corners are chamfered and fluted simulating quarter columns, and the drawers are furnished with old Chippendale brass openwork handles and key plates. Excepting a few missing pieces of applied carving, the highboy is in original state.

Height, 8 *feet* 1 *inch; width,* 45 *inches*

Note: The present highboy exhibits a combination of Queen Anne and Chippendale decorative motives which places it at an earlier period than the majority of these superbly carved examples of Philadelphia cabinetwork. Especially noticeable is the use of applied scrolls in the rococo manner to the drawer fronts, in contrast to the simple Queen Anne type of shell with which the piece is decorated. The highboy could have been produced by William Savery or Jonathan Gostelowe, both masters of their craft.

[See illustration]



[NUMBER 397]

398. Carved and Paneled Oak 'Tulip and Sunflower'
Press Cupboard *Hartford County, Conn.*, 1670-90

10500-

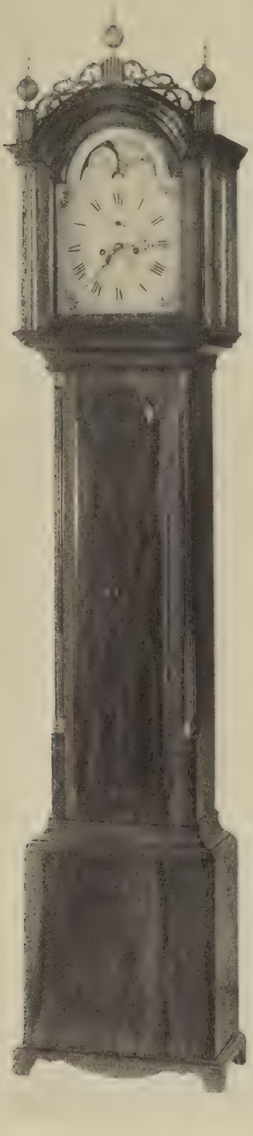
Constructed in quartered oak and other woods native to New England. Rectangular body arranged in two tiers, the upper part set back about five and a half inches to permit the use of free columns that support the overhanging cornice. Lower part enclosed by a centre door carved as a strapwork floral motive, flanked by two sunk panels, carved in intaglio style with formalized tulips on leafy branches similar to the carving found on Hadley chests. At the centre are two molded drawers, and the recessed upper part has two small doors flanking a centre panel molded in geometrical design. The carving of the lower panels is repeated on the cornice on smaller scale. The entire front is decorated with split balusters, single and in pairs, and oval bosses applied to the stiles, the drawers, and the doors; these are of hard maple ebonized, as are the fine large balusters with which the upper part is decorated. The moldings are of cherrywood touched with strokes of black to imitate tortoise-shell; the interior lining and molded top is of pine. Sides paneled and decorated with similar ebonized bosses. Stands on extensions of corner stiles which are carved and ornamented with triglyphs and strapwork on the upper section. Drawer is restored, and supports are spliced at the bottom.

Height, 57 *inches; width,* 49½ *inches; depth,* 21½ *inches*

Note: Wallace Nutting, in his *Furniture Treasury,* sets the number of extant court and press cupboards at between fifty and sixty. A press cupboard in the H. W. Irving Collection is almost identical in design, and concerning this example, Luke Vincent Lockwood says, 'The cupboard . . . has come to be quite generally known among collectors as the Connecticut cupboard, for a number of them have been found in Connecticut, and the writer has been unable to trace any that have been found elsewhere'. (*Vide Colonial Furniture in America,* Vol. 1, p. 160).

From Charles Woolsey Lyon, Inc., New York

[See frontispiece]



[Number 399]

399. MAHOGANY TALL CASE STRIKING CLOCK
BY AARON WILLARD *Boston,* 1790-1810

1200- The white painted metal dial is decorated with flowers in the spandrels and bears the maker's name; also shows phases of the moon on a revolving disk above, and is fancifully painted with an American frigate and a rustic scene. Handsome mahogany case with brass-mounted and fluted quarter-columns at either side of the arched pendulum door. The doomed and fretted hod with smaller similar columns and three brass ball finials. Molded base with cut-out bracket feet.

Height, 8 *feet*

Note: Aaron Willard worked in Roxbury, Mass., 1780-1790, then moved to Boston, where he set up a shop on Washington Street. His business was highly successful, judging by the large number of men employed by him. This fine tall case clock was probably made during the early part of his Boston career. The workmanship of the case is of the highest order, and the delicate fretwork surmounting the hood imparts a feeling of lightness and refinement to what often proved to be a rather ponderous piece of furniture.

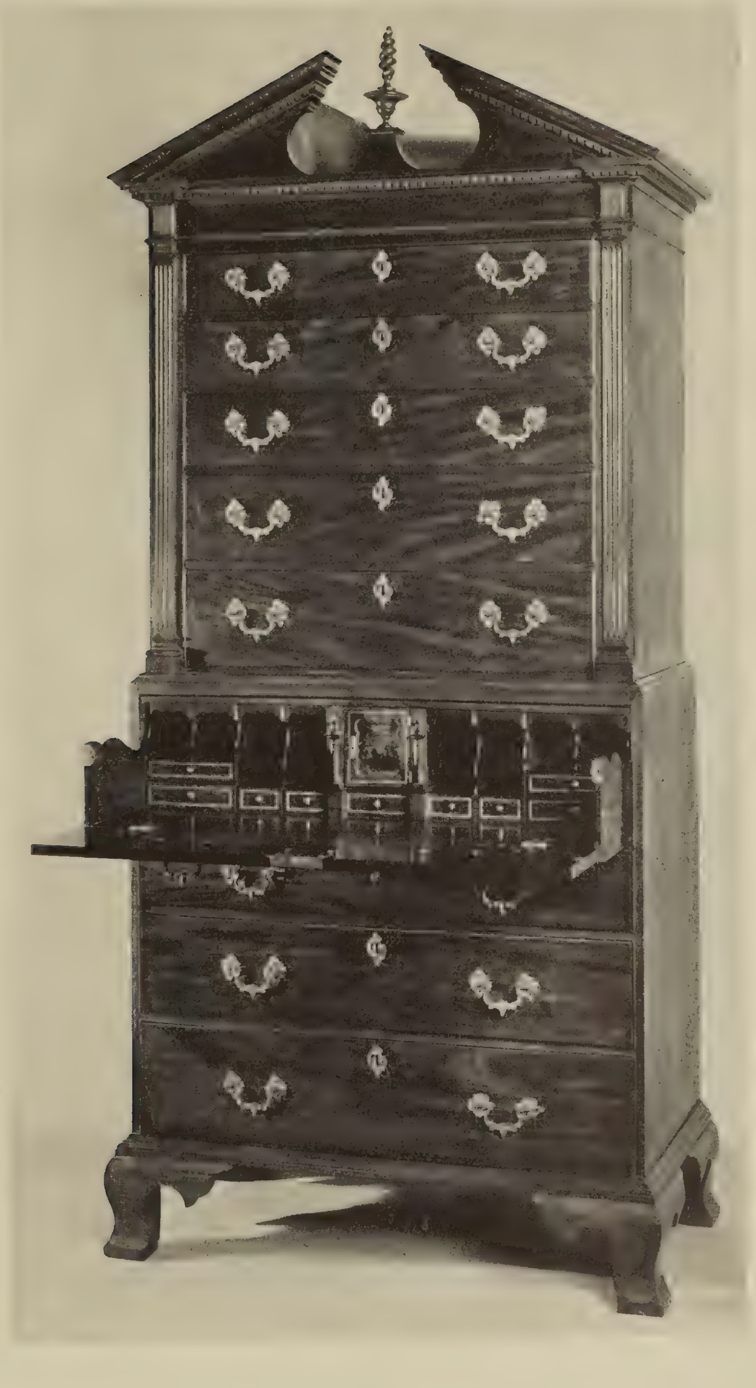
[See illustration on preceding page]

400. INLAID MAHOGANY CHEST ON CHEST WITH
SECRETARY DRAWER *New York,* 1770-85

2300- In architectural style, constructed of beautifully grained blond mahogany with satiny texture. Upper part contains graduated drawers flanked by fluted pilasters and surmounted by a molded and dentiled broken triangular pediment, with urn and flame finial filling the centre space. Lower part has three drawers, above which is a fourth drawer with let-down front, the interior fitted with a series of pigeonholes and small drawers at either side of a locker with mirrored door, inlaid with checkered bandings of satinwood. On ogee bracket feet. The drawers are furnished with a handsome set of gilded bronze handles and key plates of rococo flower and scroll pattern.

Height, 7 *feet* 2 *inches; width,* 41 *inches*

[See illustration opposite]



[NUMBER 400]

401. Mahogany Bonnet-top Chest on Chest with Block Front

New England, 1760-80

5900

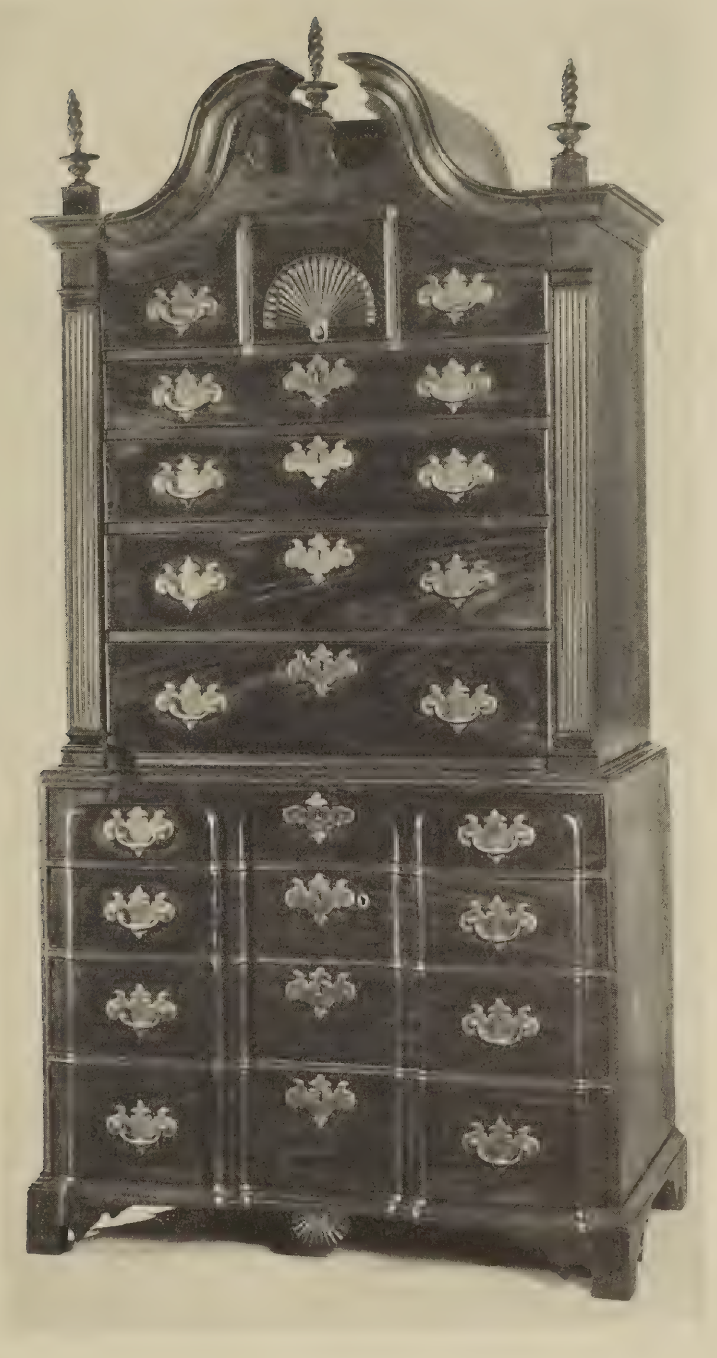
The upper part is a case of four long drawers, above which are three small drawers shaped to conform with the pediment. This is of 'broken arch' pattern, composed of two voluted moldings with looped aperture between filled by a plinth on which rests an urn and flame finial. A similar finial surmounts either corner. Flanking the upper drawers are fluted pilasters. The lower part is a slightly larger case of four long drawers, the fronts carved with raised and depressed square blocking which continues into the base moulding. The top small drawer is decorated with a carved fan, which motive is repeated on smaller scale as a pendant to the centre of the skirt. Drawers furnished with a handsome set of Chippendale brass handles. Bracket feet.

Height, 7 feet 4 inches; width, 42 inches

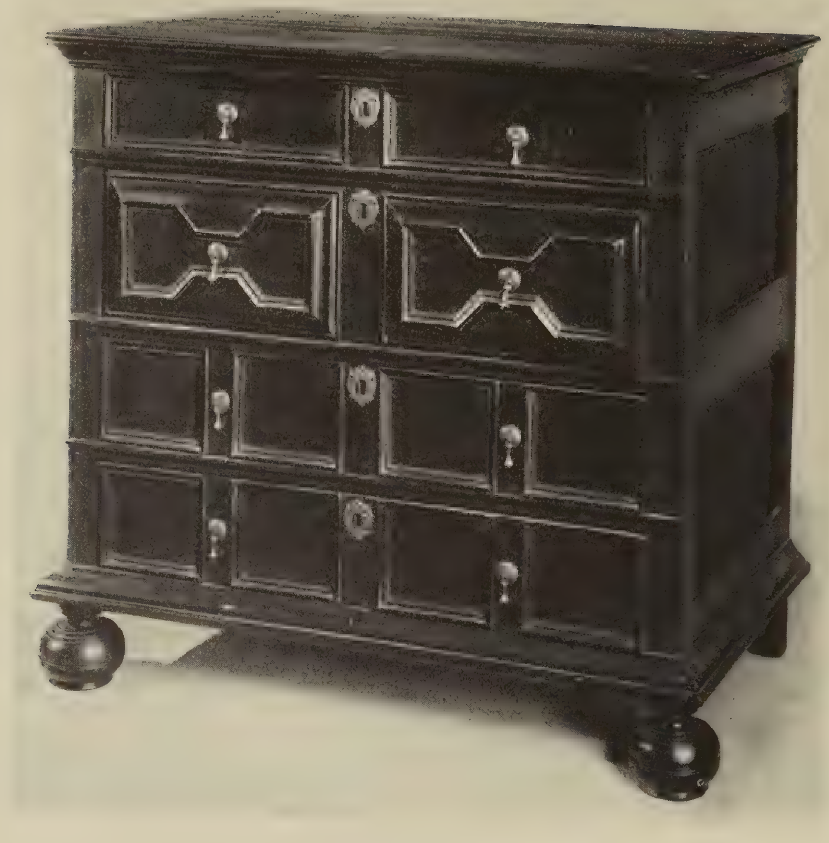
Note: This very fine New England mahogany chest on chest with block front had always been in the possession of the John Quincy Adams family of Quincy, Mass., until it was sold to Mr. I. Sack, of Boston, from whom it was purchased for the Garvan Collection.

Illustrated in Wallace Nutting, *Furniture Treasury,* 1928, Vol. I, fig. 302

[See illustration]



[Number 401]



[NUMBER 402]

402. WALNUT AND OAK BALL-FOOT PANELED CHEST OF DRAWERS *New England*, 1690-1700

The carcass is quartered oak with pine end paneling, the four paneled drawers are walnut with pine moldings. Molded top and base; turned ball front feet. The rear supports are a continuation of the corner stiles. Drawers are furnished with brass drop handles.

600-

Height, 37½ inches; length, 39 inches

Note: The present chest of drawers represents the earliest type made in the Colonies. It is interesting to note that the examples which have survived this long period of time all show a variation in design, no two having as yet been found quite alike. 'Architectural' is the term applied to these pieces whose rarity is self-evident. Similar chests are in the Wadsworth Athenium and other important private collections.

[See illustration]

[END OF SALE]

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